

The Rāgachitras of Mewar

Indian Musical Modes in
Rajasthani Miniature Painting

Anupa Pande



National Museum Institute
New Delhi

in association with



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IMAGE CREDITS

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Shri Vinod Krishna Kanoria

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Indian Musical Modes in Rajasthani Miniature Painting

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Foreword

The vast repertoire of Indian miniature painting constitutes an invaluable part of our heritage. Painted primarily for royal and courtly consumption, this art flourished throughout the country from the 16th century onwards and led to the fruition of different schools. Amongst the myriad themes that found expression in the visual medium, a distinct genre illustrating melodies of classical Indian music or *rāgas* and *rāgiṇīs* evolved during the 16th to the 19th centuries in Rajasthan, Malwa, the Punjab hills and the Deccan. These paintings, called *rāgachitras*, represented a confluence of the audible with the visual and were executed with great élan. The concept of *rāgachitras* entailed immortalizing melodies by the means of deification and personification, at times, investing them with a more profound meaning. The depiction of certain *rāgas* and *rāgiṇīs* was also based on their performance or the emotion or *rasa* that they evoked.

This book presents an extensive art historical, art critical and aesthetic discourse on *rāgachitras* of the Mewar School which ranks as one of the most prominent sub-styles of the Rajasthani miniature painting tradition. The Mewar School rose to prominence in the Mewar region of Rajasthan, with Udaipur as its main centre. The *rāgachitra* folios taken up for analysis in this book have been culled from the National Museum and form a part of the prestigious Gem Palace Collection, dated approximately to 1640-50 CE. In tracing the historicity of Mewar *rāgachitras*, the earliest folios, dated to about 1575 CE, and presently housed at the Bharat Kala Bhavan, Varanasi have been discussed. The next set of *rāgachitra* folios is ascribable to an artist named Nisardi. They were executed in 1605 CE at Chawand, which was the capital of Mewar under Maharana Pratap. These folios are dispersed in museum collections all over the world. It is quite apparent that the painting of *rāgachitras* gained great currency in Mewar since they were executed throughout the 17th century with tremendous zeal. Another set of *rāgachitra* folios which precedes the Gem Palace folios is held by the National Museum. These are conjectured to have been executed in 1627-28 CE by an artist named Sahibdin. In this book, all the aforementioned *rāgachitra* folios have been investigated with regard to their visual and textual content alongside the Gem Palace folios for the purpose of comparative analysis as also to gain a holistic understanding of the style and content exemplified in the Gem Palace set.

The National Museum is home to a rich collection of miniature paintings belonging to different schools including Mughal, Rajasthani, Pahari, Malwa and Deccani, illustrating different themes encompassing epic and Purāṇic literature, musical melodies in the form of



rāgas and rāgiṇīs, erotic texts such as the *Rasikapriyā* and *Rasamañjarī*, seasons as visualised in the *Bārahmāsā*, portraits, court scenes, hunting scenes, etc. As Director General of the National Museum, it gives me great pleasure to introduce the Gem Palace Collection which constitutes forty-two *rāgachitra* folios of immense beauty that have not been researched upon or published before. The *chitrapadas* or textual components of the *rāgachitras* belonging to this collection comprise Sanskrit verses written in old Devanagari that were undeciphered to date and have been meticulously decoded after an intensive study of primary textual sources, including prominent musicological texts, making this book a high quality research work befitting the collection.

In order to establish a relevant context for the investigation of the *rāgachitra* folios, the first chapter traces the trajectory of Indian classical music from the earliest times. Since most of *rāgachitra* paintings discussed are evocative and have strong erotic overtones, the concept of *rasa* as the foundation of Indian aesthetics and *nāyaka-nāyikā bheda* are discussed in the second chapter. The third chapter introduces the salient features of the Bharat Kala Bhavan and Gem Palace *rāgachitra* folios. Chapters four to nine classify the *rāgachitra* folios according to their predominant themes, viz. Deities, Ascetics, Seasons, Lady in the Grove, *Śṛṅgāra* Rasa and Miscellaneous – for those *rāgachitras* that do not fall under any specific category.

Identification, interpretation and scholarly research are integral parts of documentation. As Director General, my vision and constant endeavour is to enable greater visibility of National Museum's rich and invaluable collection through erudite publications. Decoding the textual and visual contents of raga paintings requires a deep knowledge of Sanskrit, music and art in order to establish text-image coordination. I congratulate Prof. Anupa Pande for her scholarly work on *rāgachitra* paintings which combines both the theoretical aspects of Indian classical music and their visual manifestations in painting.

Dr. B.R. Mani

Director General, National Museum
Vice Chancellor, National Museum Institute
of History of Art, Conservation and Museology
Janpath, New Delhi



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First and foremost, I am deeply beholden to my late father Prof. (Dr.) G.C. Pande, my guru and guiding light, who taught me Sanskrit in such a manner that I was able to decipher the verses of the *rāgachitras* and their metres. I am grateful to the National Museum Institute of History of Art, Conservation and Museology (NMI), New Delhi, for letting me take up this project. I am grateful to the National Museum for providing me with photographs for publication. I am indebted to Dr. V.S. Madan, former Director General, National Museum and former Vice Chancellor, NMI for granting permission for this project. I would also like to thank all the subsequent Vice Chancellors of NMI. Gratitude is due to Dr. Vijay Kumar Mathur, former Curator, Paintings and Lecturing and Education, National Museum, Dr. Daljeet, former Curator and Head of the Paintings Department, National Museum, Dr. D.P. Sharma, former Director, Bharat Kala Bhavan (Varanasi) and Prof. (Dr.) A.K. Singh, Director, Bharat Kala Bhavan (Varanasi), for providing me with high resolution images of the Gem Palace and Bharat Khala Bhavan *rāgachitra* folios and granting me permission to publish them. Thanks are due to the Research Assistants – Arundhati Dasgupta, Rupali Yadav, Sama Haq and Sohini Singh, for assisting me in collecting the research material, compiling the endnotes and for helping in proofreading. I thank Shri Rakesh, Senior Photographer, National Museum, New Delhi and Shri Prakash Rao, Photographer, Bharat Kala Bhavan, Varanasi. I would also like to profusely thank museums and private collectors in India and abroad for providing me with images of *rāgachitras*, especially those who gave them gratis – Victoria and Albert Museum, London and Mr. Vinod Krishna Kanoria.





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Abbreviations

AB	: <i>Abhinavabhāratī</i>
AP	: <i>Aparājitapṛchhā</i>
BB	: <i>Bharatabhāṣya</i>
BD	: <i>Bṛhaddeśī</i>
DT	: <i>Dattilam</i>
KN	: <i>Kitāb-i-Nauras</i>
NDS	: <i>Nāradīyāśikṣā</i>
NS	: <i>Nāṭyaśāstra</i>
RK	: <i>Rasakaumudī</i>
RM	: <i>Rāgamālā</i>
RP	: <i>Rasikapriyā</i>
RSM	: <i>Rasamañjarī</i>
RV	: <i>Rāgavibodha</i>
SD	: <i>Śaṅgīta Darpaṇa</i>
SKB	: <i>Sarasvatī Kaṇṭhābharāṇa</i>
SPS	: <i>Śaṅgītopaniṣat Sāroddhāra</i>
SR	: <i>Śaṅgītarāja</i>
SRT	: <i>Śaṅgītaratnākara</i>
UJN	: <i>Ujjvalanīlamanī</i>



List of Plates

DEITIES

Bhairava

- 1.1 Bhairava Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/1
- 1.2 Bhairava Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/1

Bhairavī

- 2.1 Bhairavī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/2
- 2.2 Bhairavī Rāgiṇī, c. 1605 CE, Chawand, Birla Academy of Art and Culture, Kolkata
- 2.3 Bhairavī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/29

Khambhāvati

- 3.1 Khambhāvati Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/9
- 3.2 Khambhāvati Rāgiṇī, c. 1605 CE, Chawand, San Diego Museum of Art, San Diego, Accession no. 1990.587
- 3.3 Khambhāvati Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/17

Sāraṅga

- 4.1 Sāraṅga Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/32
- 4.2 Sāraṅga Rāgiṇī, c. 1605 CE, Chawand, Victoria and Albert Museum, London, Accession no. IS.39-1953
- 4.3 Sāraṅga Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/11

ASCETICS

Devagandhāra

- 5.1 Deśīvarāṭī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/23



- 5.2 Devagandhāra Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/22

Malhāra

- 6.1 Malhāra Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/31
- 6.2 Malhāra Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/25

Kedāra

- 7.1 Kedāra Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/19

Aḍānā

- 8.1 Aḍānā Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/20

Baṅgāla

- 9.1 Gurjarī Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/30
- 9.2 Baṅgāla Rāga, c. 1605 CE, Chawand, © Goenka Collection, Bombay

SEASONS

Hinḍola

- 10.1 Hinḍola Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/13
- 10.2 Hinḍola Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/3

Vasanta

- 11.1 Vasanta Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/21
- 11.2 Vasanta Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/8

Megha

- 12.1 Megha Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/25
- 12.2 Megha Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/36

Meghamalhāra

- 13.1 Meghamalhāra Rāgiṇī, c. 1628 CE, Mewar, National Museum, New Delhi
- 13.2 Meghamalhāra Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/7

LADY IN THE GROVE

Kakubha

- 14.1 Kakubha Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/33



- 14.2 Kakubha Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/35

Gauḍī

- 15.1 Gauḍī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/26
15.2 Gaurī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/4
15.3 Gauḍī Rāgiṇī, c. 1605 CE, Chawand, G.K. Kanoria Collection, © Asian Art Archives, University of Minnesota, USA, Accession no. 1011069
15.4 Gauḍī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/41

Toḍī

- 16.1 Toḍī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/8
16.2 Toḍī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/15

Gurjarī

- 17.1 Baṅgāla Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/36
17.2 Dakṣiṇagurjarī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/12

Āsāvarī

- 18.1 Āsāvarī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/35
18.2 Āsāvarī Rāgiṇī, c. 1605 CE, Chawand, Victoria and Albert Museum, London, Accession no. 1S.38-1953
18.3 Āsāvarī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/37
18.4 Jogīā Āsāvarī Rāgiṇī, c. 1725 CE, Deccani (Hyderabad), Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, Accession no. 22.3302

ŚRĠGĀRA RASA

Andhālī

- 19.1 Andhālī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/18

Madhumādhavī

- 20.1 Madhumādhavī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/15
20.2 Madhumādhavī Rāgiṇī, c. 1628 CE, Mewar, National Museum, New Delhi
20.3 Madhumādhavī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/14

Varāṭī

- 21.1 Varāṭī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/24



- 21.2 Gandhāra Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/17
- 21.3 Varāṭī Rāgiṇī, c. 1605 CE, Chawand, Museum Reitberg, Zurich, Accession no. RVII786
- 21.4 Varāḍī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/13

Rāmagiri

- 22.1 Rāmakarī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/11
- 22.2 Rāmagiri Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/24

Kāfi

- 23.1 Kāfi Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/33

Kalyāṇa

- 24.1 Kalyāṇa Rāga, c. 1628 CE, Mewar, National Museum, New Delhi
- 24.2 Kalyāṇa Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/39

Velāvali

- 25.1 Velāvali Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/14
- 25.2 Velāvali Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/38

Mālavagaṇḍa

- 26.1 Mālava Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/10
- 26.2 Mālavagaṇḍa Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/21

Pañchama

- 27.1 Pañchama Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/5

Śrī

- 28.1 Śrī Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/29
- 28.2 Śrī Rāga, c. 1605 CE, Chawand, Freer and Sackler Galleries, The Smithsonian's Museum of Asian Art, Washington D.C., Accession no. F1991.1
- 28.3 Śrī Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/4

Dīpaka

- 29.1 Dīpaka Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. 50.354/6
- 29.2 Dīpaka Rāga, c. 1605 CE, Chawand, G.K. Kanoria Collection, © Asian Art Archives, University of Minnesota, USA, Accession no. 1011067



- 29.3 Dīpaka Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/6

Lalita

- 30.1 Lalita Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/6
30.2 Lalita Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/28

Vibhāsa

- 31.1 Vibhāsa Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/27
31.2 Vibhāsa Rāgiṇī, c. 1605 CE, Chawand, University of Michigan, USA, Accession no. GKK 185
31.3 Vibhāsa Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/34

Soraṭhī

- 32.1 Soraṭhī Rāgiṇī, c. 1605 CE, Chawand, British Museum, London, © The Trustees of the British Museum, Accession no. 00037840001
32.2 Soraṭhī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/10

Mālavaśrī

- 33.1 Mālavaśrī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/28
33.2 Mālavaśrī Rāgiṇī, c. 1605 CE, Chawand, Los Angeles County Museum of Art (LACMA), USA, Accession no. M.77.19.16
33.3 Mālavaśrī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/27

Guṇakarī

- 34.1 Guṇakarī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/12
34.2 Guṇakarī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/26

Dhanaśrī

- 35.1 Dhanaśrī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/20
35.2 Dhanaśrī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/31

Paṭamañjarī

- 36.1 Paṭamañjarī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/5
36.2 Paṭamañjarī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/23



Deśākha

- 37.1 Deśākha Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/16
- 37.2 Deśākha Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/40

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- 38.1 Sindhuri Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/30
- 38.2 Naṭa Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/3

Kāmōda

- 39.1 Kāmōda Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/34
- 39.2 Kāmōda Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/32

Karṇāṭa

- 40.1 Karṇāṭa Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/22
- 40.2 Karṇāṭa Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/18

Māru

- 41.1 Ḍholā and Māru on camelback, c. 1592 CE, folio from a Ḍholā-Māru manuscript executed in Aghatpur (Mewar), National Museum, New Delhi, Accession no. 51.52/90
- 41.2 Māru Rāgiṇī, c. 1605 CE, Chawand, Kanoria Collection, Patna © Asian Art Archives, University of Michigan, USA
- 41.3 Māru Rāgiṇī, c. 1628 CE, Mewar, National Museum, New Delhi
- 41.4 Māru Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/9

Mālavakaiśika

- 42.1 Mālava Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/10
- 42.2 Mālavakośa Rāga, c. 1605 CE, Chawand, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/7
- 42.3 Mālavakaiśika Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/2

Naṭanārāyaṇa

- 43.1 Naṭanārāyaṇa Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/16
- 43.2 Naṭanārāyaṇa Rāga, c. 18th century CE, Kangra, National Museum, New Delhi, Accession no. 87.1224



1

History of Indian Music



History of Indian Music



The concept of painting of melodic modes (rāgas) constitutes a unique genre of Indian painting. What was its genesis? How was it that an abstract form (*amūrtarūpa*) was made manifest into concrete form (*mūrtarūpa*) in a material medium? This chapter adumbrates a brief history of Indian music, the antiquity of the rāga form and also seeks to investigate the relationship between music and *rāgachitras*.

The *Nāṭyaśāstra*¹ of Bharatamuni deals with two distinct forms of ancient Indian music, viz. *Gāndharva* and *Gāna* or *Dhruvāgāna*. Abhinavagupta, the foremost commentator of the *Nāṭyaśāstra*, states that “out of *Sāman* arose *Gāndharva* and out of *Gāndharva* arose *Gāna*”.² Three stages of ancient Indian music are given here, viz. *Sāman*, *Gāndharva* and *Gāna*. *Sāman* was the melody in which the Vedic *ṛchās* or verses were sung. The *Nāṭyaśāstra*, however, does not deal with *Sāman* music but with *Gāndharva* music. *Gāndharva* may be understood as the classical music of Bharata’s time – elaborate, complex and governed by rigid rules – *Gāndharvamiti tajjñeyam svaratālapadātmakam*³, i.e. *Gāndharva* consists of *svara* (notes), *tāla* (tempo) and *pada* (lyrics). Āchārya Dattila, an ancient musicologist,⁴ adds a fourth important factor which was *avadhāna* (the literal meaning of *avadhāna* is attention). Abhinavagupta says that *avadhāna* is *yogarūpam*, i.e. of the nature of meditation. The word, it seems, stood for a meditative idea, a certain psychic concentration and attitude required for the proper singing of classical music. Bharata states that *Gāndharva* music was exceedingly dear to the gods – *atyarthamiṣṭam devānām*.⁵ The singing of *Gāndharva* was in fact, treated as a *yajña* or sacrifice by means of which the gods were appeased and whereby transcendental merit accrued to the performer. From *Gāndharva* was born *Gāna*. *Gāna* or *Dhruvāgāna* was the music of the theatre, moulded to suit the structure and atmosphere of the dramatic plots. This was the music played in the background during the staging of ancient dramas.



Abhinavagupta carefully distinguishes between the *Gāndharva* form of music and the *Gāna* system and devotes the entire commentary on the thirty-third chapter of the *Nāṭyaśāstra* on it. The purpose of *Gāna* was *rakti* or pleasure or entertainment. The fundamental distinction was that *Gāndharva* music had a rigid framework and was ritualistic music said to result in *adr̥ṣṭa phala* or transcendental merit. On the other hand, *Dhruvāgāna*, while culling its essential elements from *Gāndharva*, was free from rigid, ritualistic restrictions, was innovative and developed into a great variety of forms. Its ultimate purpose was *dr̥ṣṭa phala*, to produce *rasa* and thereby give pleasure (*rañjana*) to the audience.⁶ Freed from traditional and ritualistic restrictions, *Dhruvāgāna* developed into a great variety. The compositions of the *Dhruvā* songs were set to various musical forms such as *grāmarāgas*, *rāgas*, *bhāṣā*, *vibhāsa*, etc.

The concept of *grāma* is rather difficult for the modern mind to comprehend, for the notion is long since extinct. In the Vedic times, there were three *grāmas* (scales); *gāndhāra*, *ṣaḍja* and *madhyama*. There were no fixed scales and the various melodic modes were tuned by the aid of hearing. However, *gāndhāra grāma* became obsolete and the two divisions that were left were the *ṣaḍja* and *madhyama grāmas* (which essentially were the foundation of all scales). Furthermore, eighteen *jātis* have been enumerated by Bharata. *Jātis* are melodic structures analogous to those of *rāga* form these days. Seven belonged to the *ṣaḍjagrāma* and the rest to the *madhyamagrāma*. The *ṣaḍjagrāma jātis* were *Ṣāḍjī*, *Ārṣabhī*, *Dhaivatī*, *Naiṣādi*, *Ṣaḍjodichyavatī*, *Ṣaḍjakaiśikī* and *Ṣaḍja-madhyā*. The *madhyama-grāmikī jātis* were thus – *Gāndhārī*, *Madhyamā*, *Gāndhārodichyavā*, *Pañchamī*, *Rakta-gāndhārī*, *Gāndhārapañchamī*, *Madhyamodichyavā*, *Nandayanti*, *Karmāravi*, *Āndhrī* and *Kaiśikī*.⁷

Abhinavagupta indicates the possibility of the *grāmarāgas* being born from *jātis* while commenting on chapter twenty-eight of the *Nāṭyaśāstra*.⁸ Abhinavagupta includes *grāmarāgas* in the forms that were *gāndharvakalpa* (close to *Gāndharva*). Though born of *Jātis*, the *grāmarāgas* were new and independent musical forms, with characteristics peculiar to them and different from forms they were derived from. However close they were to the *jātis*, the *grāmarāgas* did not belong to the *Gāndharva* system but to the popular, freer system of music termed *gāna*; their ultimate purpose was not *adr̥ṣṭa* or transcendental merit (as in *Gāndharva*) but to impart pleasure to the audience. Many different derivative musical forms such as *bhāṣā*, *vibhāsa*, *antarabhāṣā* were born from *grāmarāgas* and not directly of *jātis*. Thus we find in *Bṛhaddeśī* – ‘*bhāṣās* are born of *grāmarāgas*, *vibhāṣikās* are born of *bhāṣās* and from the *vibhāsas* have sprung up the *antarabhāṣikās*.’⁹

It is only in *Bṛhaddeśī* that the earliest references to *rāgas* are found. Mataṅga clearly states “that which is pleasing to people is called *rāga*”¹⁰. In fact, the word ‘*rāga*’ is derived from the Sanskrit root ‘*rañj*’, which means ‘to please’ as also ‘to colour’. Mataṅga distinguishes between the *mārga* and *deśī* forms of music, which may be roughly rendered as classical and popular, *rāgas* being the *deśī* form. Mataṅga says, “That is called *deśī* which is sung spontaneously by children, women, cowherds and kings in their own province and with love and melody (*sānurāgeṇa*).”¹¹ By Śaraṅgadeva's time, the notions of *mārga* and *deśī* seem to have undergone development. In the course of time, with the efflorescence of *gāna* and its musicological elaboration, within the *gāna* system itself, a distinction was made between the comparatively regulated and standardized singing on the one hand and improvisation on the other, which



led to the evolution of the *rāga-rāgiṇī* system. It may be noted that the twelfth century text *Aparājītaprāchhā* seems to foreshadow the concept of *rāga-rāgiṇī* by naming six principal *rāgas* and their derivative melodic forms. It is interesting to note that the word *rāgiṇī* has not been mentioned until the fifteenth century.

The earliest representations of *rāgas* seem to be the *dhyānas* on the presiding deities of the *rāgas*. In earlier musicological texts, only the melodic structures of *rāgas* are mentioned. There is no mention of *rāgadhyānas*, i.e. meditations on the form of a *rāga* before commencing singing or deities associated with the *rāgas*. Since *dhyāna mantras* were often secretly imparted from *guru* (teacher) to *śiṣya* (pupil), it is possible that they were not penned down. In the thirteenth century, the *Sanḡitaratnākara* becomes the earliest available text to give an indication as to the presiding deity of each *rāga*. However, no specific *dhyānas* are given in the *Sanḡitaratnākara*. It also refers to *prākprasiddha rāgas* (ancient well-known *rāgas*) and *adhunāprasiddha rāgas* (contemporary well-known *rāgas*). The *Gāndharva* system was even now discussed in musicological texts. It was, however, the *rāgas* and their derivative forms that were prevalent in practice. By the fifteenth century, *rāgadhyānas* are seen in *Sanḡitarāja* of Rāṇā Kumbhā. These *dhyānas* are religious in nature. They generally describe the colour, garment and *vāhana* or vehicle of the deity ascribed to the *rāga*. They are the sources of the earliest pictorial representation of Indian melodies or the *rāgachitras*. Representations of few such *rāgachitras*, painted in the West Indian tradition, are seen in the book of Sarabhai Nawab. They are, however, no longer available. The earliest secular *rāgadhyānas* are not found before the sixteenth century.

As far as the visual manifestations of these *rāgas* is concerned, it is interesting to note that though Mataṅga mentions *rāgas*, yet there is no reference to any visual depiction of *rāgas* even till the seventh century. In fact, Mataṅga refers to *rāga* as *deśī* or popular form of music and terms it as *amūrta* (without concrete form). This is further strengthened by the fact that, the *Chitrasūtra* of the *Viṣṇudharmottara Mahāpurāṇa* (approx. sixth century) which discusses painting at length, does not refer to any paintings of *rāgas*. The earliest surviving *rāgachitra* paintings are those painted in the West Indian tradition on the back of a *Kalpasūtra* manuscript dated by Sarabhai M. Nawab to about 1475 CE.¹² It depicts six multi-headed male deities labelled as *rāgas* which are Śrī, Vasanta, Bhairava, Pañchama, Megha and Naṭanārāyaṇa. There are female figures called *bhāṣās* and not *rāgiṇīs*.¹³ These seem to be depicted as the consorts of the deities. Here, we see not just the visualization of abstract melodic modes, but also a classification of the melodic modes into male and female. Thus, the earliest depictions of *rāgas* seem to be as *rāgadhyānas*. The idea of *rāgachitra*, it appears, arose as *avadhānarūpa* to assist the musician in his practice of music as a sacred ritual. As such, they seem to be painted for the purpose of *drṣṭādrṣṭa phala*, i.e. their purpose seems both pleasure and spiritual merit. By the sixteenth century, the *rāgachitra* paintings show a completely different iconography. This is because these paintings are no longer *dhyānarūpa* for the musician but are painted for the consumption of kings and aristocrats who were the patrons who got these paintings commissioned. Their purpose was *drṣṭa phala* now, i.e. *rañjana* or pleasure.



A fascinating phase of Indian music began in the fourteenth century with Persian contact. Amir Khusrau, associated with the reign of Alauddin Khilji, combined Persian *muqams* with Indian *rāgas* and developed many mixed melodies (*saṅkīrṇa rāgas*), hitherto unknown to the Indian *rāga* system.¹⁴ In the sixteenth century, Akbar and Tansen too are credited with the introduction of many Persian melodies to the Indian *rāgas* of their time. According to *Akbarnāmā*, over two hundred of the old Khwarizmite tunes, especially the tunes of Jalashi, Mahamir, Karat and Nauroj, which were the delight of the young and the old had been composed.¹⁵ This confluence is also reflected in the seventeenth century text *Kitab-i-Nauras* written by Ibrahim Adil Shah II (Sultan of Bijapur). One finds mention of mixed *rāgas* like the *Turuṣka Toḍi* in the book.

The *rāgachitra* paintings executed between the sixteenth to the nineteenth centuries in Rajasthan, Madhyadeśa (Uttar Pradesh and the Central Indian region) and the Pahari region depict an iconography which may be broadly classified into two major types. The first type depicts a religious iconography. It must be clarified that this religious imagery is different from the earlier *avadhānarūpa* type, which seems to have been sacred and secret like *dhyāna mantras* and in custody of the musician himself. Thereafter, the imagery was based on the personal religious preference of the court patron. The second type is courtly, ranging from depicting *nāyaka-nāyikā* as royal personages or aristocrats to the depiction of a situation, which helps in the evocation of the *rasa* of the *rāga* or *rāgiṇi*.

Some of the major sources used for discussing the history of Indian music and iconography of the *rāgachitras* are *Naradīyāśikṣā*, *Nāṭyaśāstra* (2nd century BCE – 2nd century CE) by Bharatmuni, *Dattilam* by Dattila, *Bṛhaddeśi* (7th cent. CE) by Mataṅga, *Bharatabhāṣya* (9th century CE) by Nānyadeva, *Abhinavabhāratī* (11th century CE) by Abhinavagupta, *Aparājita-prchhā* (dated approximately to 12th century CE) by Bhuvanadeva, *Samgītaratnākara* (13th century CE) by Śāraṅgadeva, *Samgītarāja* (1456 CE) by Rāṇa Kumbhā, *Samgītopaniṣat sāroddhāra* (1556 CE) by Vachanāchārya Sudhākalaśa, *Rasakaumudī* (16th century CE) by Śrīkaṇṭha, *Kitab-i-Nauras* (1590 CE) by Ibrahim Adil Shah II, *Rāgavibodha* (1610 CE) by Somanātha, *Samgīta Darpaṇa* (1625 CE) by Dāmodara Miśra and *Rāgamālā* (1758 CE) by Yaśodānanda Śuklā.

ENDNOTES

1. *Nāṭyaśāstra* is dated between 2nd c B.C.E. to 2nd c C.E. See Anupa Pande, *A Historical and Cultural Study of Nāṭyaśāstra of Bharata* (Jodhpur: Kusumanjali Prakashan, 1991).
2. *Gāndharvam hi sāmabhyastasmādbhavamgānam. Abhinavabhāratī on Nāṭyaśāstra. Nāṭyaśāstra of Bharata with the commentary of Abhinavagupta*, 4 vols, edited by M. Ramakrishna Kavi (Baroda: Gaekwad's Oriental Series, 1956-1964), 28.9. The above edition of *Nāṭyaśāstra* will hereafter be referred to as *NS* (GOS ed.).
3. *Abhinavabhāratī on Nāṭyaśāstra*, 28.8. *Abhinavabhāratī on Nāṭyaśāstra* will hereafter be referred to as *AB on NS*.
4. Mukund Lath, *A Study of Dattilam: A Treatise on the Sacred music of Ancient India* (New Delhi: Impex India, 1978). *Dattilam* will hereafter be referred to as *DT*.



5. *AB* on *NS*, 28.9.
6. *Ibid.*, 28.36; Cf. *rañjako janachittānām sa cha rāga udāhṛtaḥ. Bṛhaddeśī* of Matangamuni, edited by Sambaśiva Shasri (Trivandrum: Government Press, 1928), v. 281. *Bṛhaddeśī* will hereafter be referred to as *BD*.
7. *AB* on *NS*, 28.40-43.
8. This verse is not available in the present edition of the *Nāṭyaśāstra*, but it seems that during Abhinava's time certain recensions of the *Nāṭyaśāstra* contained the verse. Abhinava thinks that this verse is interpolated since it is not found in his manuscript – *asmat pustakeṣu na tathā dṛṣyate* (*AB* on *NS*, 28.141). Despite this fact, he agrees with it and argues that whether the verse is interpolated or not is not relevant.
9. The *Bṛhaddeśī* quotes Yaṣṭika's view "ग्रामरागोद्धवा भाषा भाषाभ्यश्च विभाषिकाः । विभाषाभ्यश्च सञ्ज्ञातास्तथा चान्तरभाषिकाः । ।" *BD*, p. 105 (This verse occurs in the chapter incorporated into the *Bṛhaddeśī* from *Sarvāgamasamhitā*).
10. *BD*, v. 281.
11. अबलाबालगोपालैः क्षितिपालैर्निजेच्छया ।
गीयते सानुरागेण स्वदेशे देशिरुच्यते ।। *BD*, verse 13, p. 2.
12. Sarabhai M. Nawab, *Jain Paintings*, vol. 2 (Ahmadabad, 1985), colour plate 1.
13. Up to the 15th century the word *bhāṣā* is seen for subsidiary melodic form.
14. O.C. Ganguly, *Rāgas and Rāgiṇīs: A Pictorial & Iconographic Study of Indian Musical Modes Based on Original Sources*, p. 38.
15. *Ibid.*, 54.



2

Rasa as the Foundation of Indian Aesthetics



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It is generally admitted that the concept of rasa is the most important Indian contribution to aesthetics. The sixth chapter of *Nāṭyaśāstra* gives the *rasasūtra* of Bharata. This concept reached its philosophical high watermark in the writings of Abhinavagupta. Modes of representations in art are drawn from myth, legend and imagination, which supply the stories and characters to be represented. Rasa was the principle which enabled the organization of these representations into a unity to produce a characteristic dramatic effect or impression on the spectators. Rasa, thus, denotes the qualitative essence of the art object and the peculiar quality of the experience it enables the spectator to achieve.

It is well known that the *Nāṭyaśāstra* discusses rasa primarily in the context of drama but, at a later date, the concept of rasa was extended to poetry and thereafter to the other arts as well.

Although rasa is used in the *Nāṭyaśāstra* to indicate the peculiar flavour or quintessential quality of a dramatic performance and its experience, it does not give any philosophical analysis of the problems involved. Human reality, artistic representation and aesthetic experience need to be related in an adequate manner. In the *Nāṭyaśāstra*, human reality has its focus in *bhāva* (emotion) and dramatic representations are its imitation or *anukarṇa* or *anukīrtana*. Aesthetic experience is called rasa, a unity of entertainment and enlightenment, and classified into eight, in relation to the gamut of *bhāvas*. The notion of imitation is itself a puzzling one. What is the cognitive status of the apprehension of artistic representation is another puzzle. How the experience of life is transformed into an aesthetic experience needs to be explained. In the discussion of these problems, later commentators elaborated the notions of imagination, intuition, aesthetic distance, subjective universality, self revelation mediated by feeling, and the tranquility, illumination and beatitude of aesthetic experience.



At the same time, the notion of *rasa* was formally generalized beyond drama into poetry and other arts.

It is in the sixth chapter of the *Nāṭyaśāstra* that the famous *rasasūtra* is stated by Bharata – *vibhāvānubhāvavyabhichārisaṃyogādrasaniṣpattiḥ*.¹

The most important interpretations are those of Bhaṭṭa Lollaṭa, Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta himself. Bhaṭṭa Lollaṭa represented the most ancient view.² Abhinava says that his interpretation was the one generally accepted by the older scholars. On this interpretation *vibhāva*, *anubhāva* and *vyabhichāribhāvas* have their primary focus in the characters of real life. In particular situations they are combined with the innate or instinctive attitudes called *sthāyī bhāvas*. These are thus developed and become *rasas*. This *rasa* is apprehended by the spectators through the agency of the actors, their gestures and enactments. *Rasa*, thus, becomes something objective which the play communicates to the spectator. We have here, on the one hand, a psychology of emotional attitudes. Under certain situations, certain trains of emotions are generated and developed into intense experiences. The persons who are the objects of emotion are called (*ālambana*) *vibhāva*. The physical expressions of emotional reactions, such as tears or trembling, etc., are called *anubhāva*. Transient feelings such as worry, humility etc. are called *vyabhichāri* or *sañchāri bhāvas*. Thus, when Duṣyanta catches sight of Śakuntalā being bothered by the bee in the *āśrama* of Kanva and regrets his own inability to pursue his own desire, we have Śakuntalā as the *ālambana vibhāva*, the situation in the *āśrama* as *uddīpana vibhāva*, the sighing of the king as *anubhāva* and the immediate feelings of the king as *vyabhichāri bhāvas*. We have, thus, a situation in which the latent *sthāyī bhāva* of *rati* in the king is developed and manifested. This is a situation in real life, a situation of actually felt emotional flow. On the stage, the real life situation is imitated and enacted by the actors. Viewing the actors on stage, the spectators believe that they are viewing the real life situation and thus through the force of *anusandhāna* apprehend (*pratīti*) the *sthāyī bhāva* of Duṣyanta developed by *vibhāva*, etc.; and thus developed and apprehended this *sthāyī bhāva* is *rasa*. This interpretation is in close agreement with common sense, according to which the spectators see the real life through its enactment and apprehend its emotions in the process.

While the identification of *rasa* with *sthāyī bhāva*, through the functioning of *vibhāva*, etc., follows the text of Bharata and is unquestionable, the interpretation of Lollaṭa suffers from inadequate attention to the manner in which the actors on the stage represent reality and succeed in communicating it, as also in the neglect of the spectator and his experience. Besides, it is not clear why the view of the real life emotion should entertain or instruct the spectators. Śaṅkuka attacks the theory at several points.³ If the *sthāyī bhāva* is already real before combining with the *vibhāvas* etc., why does it need them? On the other hand, if it is not real at stage, how can it combine with any thing? If one proposes numerous gradations of the *sthāyī bhāva* in the process of development, it will be too vague and mutable a thing to be classified in the manner in which the *āchāryas* have done it. From this, Śaṅkuka concludes that the *sthāyī bhāva* of the real characters cannot be identified with *rasa* either in itself or conceived in terms of any programme of development. For Śaṅkuka, when the *sthāyī bhāva* of the character is imitated by the actor through the presentation of the *vibhāvas* etc., then



it becomes *rasa* for the spectators. The natural causes, consequences and auxiliaries of the *sthāyī bhāva*, when presented on the stage, are called *vibhāva*, *anubhāva*, and *vyabhichārī bhāvas*. Perceiving and understanding these, the spectator is able to infer the *sthāyī bhāva* in the actor playing the role of the real character. Such an inferred and imitated *sthāyī bhāva* is *rasa*. The resultant apprehension of the spectator is not like anything in actuality. It is neither true cognition, nor false cognition, nor doubt, nor is it the cognition of similarity. The spectator neither identifies nor distinguishes the actor from the character, nor does he see the one like the other, nor is he in a state of doubt. Nevertheless, he has a vivid experience which is unquestionable. This experience is explained by Śāṅkuka on the basis of the imitation of reality on the stage and a peculiar inferential apprehension of it by the spectator. The example of the picture horse (*chitra-turaga*) has been brought up to illustrate the situation. The painted horse is not perceived to be real or unreal or merely as a likeness or a case of doubt. Its lines, colours, etc. enable the viewer to reach a peculiar inferential apprehension which is nevertheless vivid and unique.

The account of Śāṅkuka rightly emphasizes the nature of drama as an imaginative spectacle, which is apprehended in its own right. Neither is the apprehension cognitive nor is its content natural. The experience is unique and imaginative. At the same time, Śāṅkuka seems to connect the spectacle with reality through imitation and the discernment of what is imitated through inference. This seems to produce a contradiction. If the spectacle imitates reality, how can its apprehension not be the apprehension of *sādṛśya*? If the apprehension is gained through inference, how can it avoid being cognitive? The theory of Śāṅkuka, thus, is a curious blend of two different notions. On the one hand, it is the notion of drama as an imitation where the primary theme of the imitation of *sthāyī bhāva* is a matter of inference. On the other hand, drama is conceived as an imaginative spectacle which forms the subject of a unique experience. The weakest link in the whole theory is provided by the notion of inference. Besides, the theory fails to explain the moving as well as instructive quality of the experience which the spectator undergoes. He only infers a *sthāyī bhāva* which itself imitates a real *sthāyī bhāva*.

Abhinavagupta has given a severe critique of the concept of imitation, namely of the *sthāyī-anukaraṇam rasaḥ*.⁴ He asks that where the original is not available, how is the imitation to be recognized? No one has perceived the *sthāyī* of Rāma, how can the *sthāyī* of the actor be perceived as its imitation? If it is argued that the *vibhāva* etc. presented on the stage lead to the apprehension of the *sthāyī* in the actor, even then the *sthāyī* will not be an imitation; it will be perceived as real. In fact, the two aspects of the theory of Śāṅkuka are badly patched together. The imitation-inference approach to the art object and its perception tends to be realistic and over cognitive. On the other hand, the analysis of the art object in terms of the unique experience of a spectacle tends to be phenomenalist.

The characterization of dramatic experience in its specific nature is carried forward by Bhaṭṭa Nāyaka.⁵ He distinguishes between three different functions and levels through which aesthetic experience is generated and declares the last of these to be the enjoyment of *rasa*. The first stage is constituted by the presentation of the plain meaning or the situation which is called *abhidhā* or denotation in the case of words used in poetry. This, however, is accompanied



by a peculiar process of generalization called *bhāvakatva* or *vibhāvanā* or *sādhāraṇikaraṇa*. This is really the imaginative transformation of reality into a spectacle which is lifted out of actual space, time or social relations. This is followed by a peculiar subjective experience where the mind is in a state of luminous peace and withdrawal into its own pure nature. This is called *bhojakatva*. On this view, thus, *rasa* is the subjective enjoyment of the *sthāyī bhāva* within a generalized or universalized context. The *sthāyī bhāva* which is here enjoyed is not to be identified with any specific or actual feeling whether of the real character or the actor or the spectator. It is rather the focal element in an ideal situation apprehended within a concrete or imaginative subjective vision. Drama presents the ideal truth of feelings and felt experiences imaginatively, thereby creating a generalized context which remains at the same time something concrete and directly experienceable. Bhaṭṭa Nāyaka, thus, is able to expound the nature of *rasa* within the category of what may be called a subjective universal, a notion which is analogous to that of Kant.

If Śaṅkuka had realized that art experience is not cognitive but imaginative, proceeding in the same direction Bhaṭṭa Nāyaka emphasizes the ideality and subjectivity of the experience. Bhaṭṭa Lollaṭa had connected *rasa* with *sthāyī bhāva*. This connection is maintained in Śaṅkuka and Bhaṭṭa Nāyaka but realism is increasingly abandoned. *Rasa* now appears to be the peculiar enjoyment in art experience arising from the contemplation of felt images.

Abhinavagupta attacks the view that *rasa* is neither objectively apprehended (*raso na pratīyate*), nor produced in reality, nor expressed. If there is neither *pratīti* nor *utpatti* nor *abhivyakti*, what is the meaning of *bhoga*? If it is described as enjoyment, that too is some kind of knowledge. If the enjoyment or *bhogikaraṇa* is described as the apprehension of the *sthāyī* in a peculiar subjective state, then Abhinava would accept it as correct with limitations but hardly sufficient. He accepts the view that *rasa* involves a contemplative enjoyment dependent on the apprehension of the *vibhāvas* etc.

It will be admitted on all hands that Abhinavagupta was the greatest thinker in the Indian tradition of aesthetics.⁶ He was not only a saint and philosopher but also a musician, poet and critic. He has interpreted the concept of *rasa* in the light of the theory of *dhvani* and the spiritual metaphysics of the Pratyabhijñā school of Kashmir Śaivism. For him, the world presented by a dramatic or poetic work is imaginative and quite distinct from the actual world. It is, therefore, described by him as *alaukika*. The actual world is based on causal forces. The representations in drama and poetry are only ideal and consist of images and meanings. That is why the *vibhāva* etc are *alaukika* and are not to be confused with the real causes, auxiliaries and consequences of emotions in real life. Feelings are not presented or represented through any imitation on the stage. They are apprehended in terms of an immediate and subjective experience brought about by the evocative power of acting or words. The generalization to which Bhaṭṭa Nāyaka alludes, transforms not merely the object of aesthetic experience and the relation of the spectator to it, but also the subjectivity or self-awareness of the spectator. Now the self of the spectator as of any other real human being consists of pure consciousness which has the innate capacity of self-expression. The whole universe is of the nature of such consciousness. All particular experiences arise out of this foundational consciousness or *saṁvit*, through specific determinations of subjectivity and objectivity. As a result, all



experiences end up as the content of a moment of self-consciousness (*sarhvidviśrānti*). This moment of resting in the inward nature of consciousness constitutes a beatific moment. It is the peculiar virtue of aesthetic experience that by detaching the self from its natural or habitual determinations it leads it to a moment of inner experience, mediated by feelings and images. Rasa, thus, has to be understood as a kind of mediated and transitory self-experience. At this point it is not difficult to see how aesthetic experience at once moves and enlightens. It is described in terms of a vivid imaginative self-realization. Such an experience has a peculiar illuminative intensity. It is the quality which is designated by rasa.

Abhinava admits that there has been a development in understanding and his own views depend on the contribution of earlier scholars.⁷ The first point emphasized is that Bharata himself has stated rasa to be the meaning of the poetic work (*kāvyaārtha*). The proper reader of poetry or spectator of drama gathers from the words or acting something more than the obvious presentation. Such a reader has to be an *adhikārī*, i.e. duly qualified. His heart must be capable of pure intuition (*nirmala pratibhāna*). Such a person on hearing the sentences or watching the actors, attains to a mental intuition where the specific time and place of the direct meanings are disregarded. Thus, in the presentation of fear, neither the object, nor the subject of fear is apprehended in relationship to any specific actuality. That is why the idea of fear is vividly experienced without the spectator being overcome by fear. The generalization which is effected in this process of aesthetic experience is not a limited one. All limitations of space, time and causality belonging to the actual world are disregarded in favour of a world created by imagination. All the spectators share in a common experience because despite their individual differences they all share in a common structure of instincts. The unobstructed contemplative consciousness is ecstatic (*chamatkāra*). Rasa is *bhāva* grasped in such a state of intuitive contemplation.

Abhinava goes on to describe the several obstructions to aesthetic contemplation. They are diverse types of inability to comprehend, lack of plausibility, being tied to specific time and place coordinates of the subject and the object, being overcome by subjective pleasure or pain, lack of technical facility in comprehension, lack of vividness, sub-ordination and doubt.

The *sthāyīs* relate to *puruṣārthas* and thereby acquire primacy. Thus *rati* is *kāma* with the associated pursuit of *dharma* and *artha*. *Krodha* relates to *artha*. *Utsāha* basically relates to *dharma* while *nirveda* relates to *mokṣa*. Thus the principal *sthāyī bhāvas* are connected with the principal *puruṣārthas*. All of them are of the nature of pleasure because intense self-experience is luminous and beatific in nature. This is shown by the fact that even when women are sunk in sorrow, the expression of that very sorrow seems to make their burden lighter. *Duḥkha* is of the nature of restlessness and a self-absorbed tranquil state of the mind is necessarily full of bliss. In *vīra* etc. there is doubtlessly a trace of bitterness because of the peculiarities of the evocative situations, but then their confrontation is an essential character of heroism etc.

Rasa, then, is neither memory nor inference nor ordinary perception. It is simply the enjoyment of its own nature by consciousness. Rasa is not an object of cognitive experience. It is a blissful mode of awareness. It is neither affected by *pramāṇas* nor by causes, but it is self-affirming.



Bharata mentions eight *nāṭya* rasas – *śṛṅgāra*, *hāsyā*, *karuṇa*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa* and *adbhuta*.⁸ It should be noted that later a ninth rasa, *śānta*, was also introduced and in the *Abhinavabhāratī*, Abhinava regularly speaks of the nine rasas. In the *Lochana*, however, Abhinava quotes this verse with the reading eight – “these are the rasas mentioned by the creator.”

The *Nāṭyaśāstra* describes the four primary rasas. These are *śṛṅgāra*, *raudra*, *vīra* and *bībhatsa*. From *śṛṅgāra* arises *hāsyā*, from *raudra* arises *karuṇa*, from *vīra* arises *adbhuta* and from *bībhatsa* arises *bhayānaka*. The colours and deities of the rasas are also described. *Śṛṅgāra* is blue with Viṣṇu as its deity, *raudra* is red with Rudra as its deity, *vīra* is white and has Mahendra as its deity and *bībhatsa* is blue with Mahākāla as its deity.

Two forms of *śṛṅgāra*, *sambhoga* and *vipralambha*, are well-known Abhinavagupta, however, points out that the two are not really exclusive since in union also there is the fear of separation and in separation there is the hope of union.

Bharata raises the question: if *śṛṅgāra* is born of love (*rati*), why are feelings of sadness and sorrow often associated with it? The answer given is that in different conditions of love, such as of separation, some of the *vyabhichāris* are similar to those of *karuṇa*. The difference between *karuṇa* and *vipralambha* is that the former is based on total despair, whereas the latter still has hope. The ancient treatises beginning from the *Nāṭyaśāstra* onwards have described the ten stages of love, from desire to death.⁹ The first is desire (*abhilāṣā*), the second is thinking of the object of love (*chintana*), the third remembrance (*anusmṛti*), the fourth reciting the praises of the object of love (*guṇakīrtana*), the fifth anxiety and distress (*udvega*), the sixth lamentation (*vilāpa*), the seventh intoxication (*unmāda*), the eighth illness (*vyādhi*), the ninth dullness (*jaḍatā*) and the tenth death (*maraṇa*).

Another aspect of *śṛṅgāra* rasa is the unique conception of the *nāyaka-nāyikās* (hero-heroine) in the *Nāṭyaśāstra* where an elaborate discussion of *nāyaka-nāyikābheda* is found for the first time. Bharata in his twenty-second, twenty-third and twenty-fourth chapters lays down rules of how different heroes and heroines should be portrayed on stage. It is not a single classification; various categorizations have been mentioned based on different parameters. This is a concept then taken over and developed by later writers up to the medieval times.

For one of the *nāyikā* types, Bharata classifies women according to their character and analogous to different species from Gods and Titans to animals and birds,¹⁰ viz. women of divine, *asura*, *gāndharva*, *rākṣasa*, *nāga*, *piśācha*, *yakṣa* types. Among these, the best type is the *deva* type. For example, the one who has parrot like nose, sharp teeth, beautiful body, red eyes, meandering movement and breathes a lot is a ‘*nāgina*’ type. This is called *nāgasattvāṅganā*.¹¹ Another classification of *nāyikās* in *Nāṭyaśāstra* is according to their nature. They are classified as *dhīrā* (steady and calm), *lalitā* (beautiful and graceful), *uddātā* (noble minded) and *nibhṛtā/gaṇikā* (secretive and silent).¹² One more classification is based on social hierarchy as well as true inner nature. These are divided into three groups namely *uttamā*, *madhyamā* and *adhamā*.¹³ It is possible that this categorization is same as the *uttama*, *madhyama* and *adhama prakṛti*. Bharata also categorizes women according to their age. They are *prathamayauvana*, *dvitīya yauvana*, *tritīya yauvana* and *chaturtha yauvana*.¹⁴



However, the most popular of the categorizations of the *nāyikās* in the *Nāṭyaśāstra* are the *aṣṭanāyikās*.¹⁵ Women are classified into eight categories based on situational contexts such as *vāsaksajjā* (the one who adorns herself with ornaments and also her home is ready to receive her lover), *virahotakanṭhitā* (the one who is unhappy as her lover never appears on time), *svādhīnabhatṛkā* (the one who has her husband in subjection), *kalhāntarītā* (the one who is repentant), *khaṇḍitā* (the one who has been betrayed), *vipralabdā* (the one who is deceived), *proṣitabhatṛkā* (the one whose husband is away and is distressed at his absence) and *abhisārikā* (the one who goes to meet her lover).

Kāmasūtra of Vātsyāyana, a second century text, mentions three types of *nāyikās*, i.e. *kanyā* (maiden), *punarbhū* (widow/remarried) and *veśyā* (courtesan).¹⁶ Vātsyāyana says that for other reasons, he also gives the category of *parigrhītā* (married).¹⁷ Goṇikāputra admits *parakīya* as the fourth *nāyikā*. Further, Vātsyāyana also refers to three other varieties of *nāyikās* on the basis of some physical characteristics. They are *mṛgī* (doe), *vāḍavā* (mare) and *hastinī* (a she-elephant).¹⁸

Unlike the *Nāṭyaśāstra* which has a theatrical connotation, the *Agnī Purāṇa* has a more generalized and logical terminology. The term *nāyaka-nāyikā* evolved in the context of stage but the term gradually became formulaic. *Agnī Purāṇa* seems to be the only aberration. Instead of *nāyakas* and *nāyikās*, the typology of men and women are termed as *strī-puruṣa bheda* which can extend to social theory in general. The text goes on to explain the auspicious *lakṣaṇas* of men and women.¹⁹ In chapter ninety seven, it talks of categorisation of women in terms of physical characteristics and nature. In the *strī-lakṣaṇam*, *chārūsarvāṅgī* is the woman whose gait is like that of a rutting elephant with heavy thighs, the one whose gaze is like an intoxicated pigeon, she is not greedy, not sharp tongued, she is auspicious and beloved to the husband etc.²⁰

Sarasvatī Kaṇṭhābharaṇam, written by Raja Bhoja in the eleventh century, also classifies women according to their various qualities. One of the classifications of the *nāyikās* is quality of patience in one's personality (*dhairyeṇa*) and is termed as *dhīra* and *adhīra*, then there is a classification which is based on the marital status, these *nāyikās* are called *svā* (one's own), *anyatā* (someone else's), *udhā* (married), *anūdhā* (unmarried), *jyeṣṭhā* (elder) and *kanīyasī* (younger).²¹ Yet another is one where the *nāyikās* are classified according to their skills (erotic) which come from age and are called *mugdā*, *madhyā* and *pragalbā*.²² *Nāyikās* are also categorised according to their essential nature (*prakṛti*), such as *uttamā* (*sātvika*), *madhyamā* (*rājasika*) and *adhamā* (*tāmasika*) or according to arrogance, namely *udhattā*, *udāttā*, *lalitā* and *śāntā*.²³ Interestingly, there is a classification based on occupation or profession as well, namely, *gaṇikā* (courtesan), *rupājīvā* (prostitute) and *vilāsini* (a coquettish woman).²⁴

The concept of *aṣṭanāyikās* of the *Nāṭyaśāstra* is taken over by later writers up to the medieval times. *Sarasvatī Kaṇṭhābharaṇam* also mentions the *aṣṭanāyikās*²⁵ – *khaṇḍitā*, *kalhāntarītā* etc.

The twelfth century text *Anaṅga Raṅga* written by Kalyāṇamalla has a unique classification where men and women are classified according to 'the elevation of the penis of men and the depth of the vagina of women'.²⁶



Rūpagoswāmin's *Ujjvalanīlamanī* sorts women according to their marital status – *svakīyā* and *paraḍhā*²⁷, according to age and experience – *mugdhā*, *madhyā* and *pragalbhā*, with further sub-divisions and according to the situational context – the *aṣṭanāyikās*. The verse 66-67 says that 'now is enumerated all of the eight situational *nāyikās* – *abhisārikā*, *vāsaksajjā*, *utkaṇṭhitā*, *khaṇḍitā*, *vīpralabdhā*, *kalhāntarītā*, *proṣitabhartṛkā* and *svādhīnabhartṛkā*.²⁸

The various classifications found in the fifteenth century text *Rasamañjarī* written by Bhānudatta are according to marital status²⁹ – *svakīyā* (one's own), *parakīyā* (belonging to another person) and *sāmānyavanitā* (courtesan); according to age³⁰ – *mugdhā* (very young and innocent), *madhyā* (middling young) and *pragalbhā* (mature age) and according to the situational context – the *aṣṭanāyikās*. The eight types of women mentioned are *proṣitabhartṛkā*, *khaṇḍitā*, *kalhāntarītā*, *vīpralabdhā*, *utkā*, *vāsaksajjā*, *svādhīnapatikā* and *abhisārikā*.³¹ Interestingly, each of these eight types of *nāyikās* is further divided into several subtypes. For example, *khaṇḍitā* (one who is betrayed) has sub-divisions like *mugdhā khaṇḍitā*, *madhyā khaṇḍitā*, *prauḍhā khaṇḍitā*, *parakīyā khaṇḍitā* and *sāmānyavanitā khaṇḍitā*. Each of these eight *nāyikās* has these five sub-types except for *abhisārikā nāyikā*, which has three more – *jyotsnā-abhisārikā* (one who goes for a rendezvous on a moonlit night), *divas-abhisārikā* (one who goes for a rendezvous during daytime) and *tamistra-abhisārikā* (one who goes for a rendezvous on a dark night).³²

Keśavadās's *Rasikapriyā*, a sixteenth century text, was a pioneering work in Hindi on the subject of *nāyaka-nāyikā bheda*. While the third chapter contains the classification of *nāyikās* on a variety of bases, the seventh chapter deals with the *aṣṭanāyikās*. In order of their merits based on physiognomy and disposition, *nāyikās* have been categorized as *padmini*³³ (one who is shy, good-natured, auspicious and intelligent; she eats little and is gold coloured), *chitrinī*³⁴ (one is fond of dance, music and poetry and whose fragrance is pleasing), *śaṅkhinī*³⁵ (one who gets angry often, is cunning and has an unpleasant smell) and *hastinī*³⁶ (one who has thick waist, short neck etc., and who speaks full of spite). On the basis of to whom the heroine belongs to, the *nāyikā* types are *svakīyā* (one's own) or *parakīyā*³⁷ (another's) and *sāmānyā* or *gaṇikā* (understood to be the courtesan). The *svakīyā nāyikā* is further subdivided according to age and experience – *mugdhā*, *madhyā* and *prauḍhā*.³⁸ The *parakīyā nāyikā* is either *ūḍhā* (married) or *anūḍhā*³⁹ (unmarried). The *aṣṭanāyikās* are based on the state of the heroine in relation to the *nāyaka*. They are *svādhīnapatikā*⁴⁰ (the heroine who has her husband in subjection), *utkā*⁴¹ (the one who is distressed at her lover's absence), *vāsaksajjā*⁴² (the heroine who is dressed up to receive), *abhisandhitā*⁴³ (the repentant heroine), *khaṇḍitā*⁴⁴ (the betrayed heroine), *proṣitapatikā*⁴⁵ (the heroine whose husband is away), *vīpralabdhā*⁴⁶ (the one deceived by her lover) and *abhisārikā*⁴⁷ (the one who goes to meet her lover).

Nāyakas, the male counterparts of the *nāyikās* have been similarly discussed according to their various characteristics in the *Nāṭyaśāstra* and other texts. Bharata classifies men according to their social hierarchy where the personal attributes are latent; they are *dhīroddhata* (*devatā*), *dhīralalita* (*rājā*), *dhīroddāta* (*senāpati*) and *dhīraprasānta* (brāhmaṇa and trader).⁴⁸



As has been mentioned earlier, *Agni Purāṇa* is the only exception which categorizes men and women as *strī-puruṣa bheda* and explains their auspicious *lakṣaṇas*. Chapter ninety-six talks of these qualities of men.⁴⁹

In *Nāṭya Darpaṇa*, the *mukhya nāyaka* has eight *sāttvika guṇa* or qualities; they are *teja*, *vilāsa*, *mādhurya*, *śobhā*, *sthairya*, *gambhīratā*, *audārya* and *lalita*.⁵⁰ There is also mention of the *pratināyaka*, he is called the *dhirodhatta*.⁵¹

Sarasvatī Kāṇṭhābharaṇam talks of twelve types of *nāyakas*. According to *guṇa* or virtues, the *nāyaka* is classified as *uttama*, *madhyama* and *adhama*,⁵² according to his inherent nature he is categorized as *sāttvika*, *rājasika* and *tāmasika*,⁵³ according to patience, the different classifications are *uddhata*, *lalita*, *śānta* and *udāta* and according to inclinations of the mind, he is called *śaṭha/dhṛṣṭa* and *anukūla/dakṣiṇa*.⁵⁴ There is a further category apart in the text which mentions *nāyaka* (the main protagonist), *pratināyaka* (anti-hero or the one who is pitted against the hero), *upanāyaka* (the side hero) and *anunāyaka* (one who follows like the *vidūṣaka* or the jester)⁵⁵. This categorization was for a whole narrative, whether theatre or novel.

Anaṅga Raṅga mentions that "By classification, men are classified as *śaśa* (rabbit), *vṛṣabha* (bull) and *aśva* (horse) and women as *mṛgī* (doe), *aśvinī* (mare) and *dviradā* (elephant)."⁵⁶

In *Rasikapriyā*, the second chapter⁵⁷ deals with the *nāyakas*. It starts with a couplet that enumerates the traits that identify the characteristics of a *nāyaka*, which are – dignified, giving, young, adept in arts, handsome and rich. The next couplet specifies the four categories of heroes, based on his conduct towards the heroine, as *anukūla* (agreeable), *dakṣiṇa* (dexterous), *śaṭha* (deceitful) and *dhṛṣṭa* (audacious) *nāyaka*. However, as a consequence of the Bhakti movement, an important element of this text is that the *nāyaka* is visualized as Kṛṣṇa.

ENDNOTES

1. *Nāṭyaśāstra* of Bharata along with the commentary *Abhinavabhāratī* 3 vols, edited by Madhusudan Shastri (Varanasi: Banaras Hindu University, 1971), vol. 1, 6.32. the above edition of *Nāṭyaśāstra* will hereafter be referred to as NS (BHU ed.).
2. Raniero Gnoli, *The Aesthetic Experience According to Abhinavagupta* (Rome: ISIAO, 1956), 3.
3. *Ibid.*, p.4-5.
4. *Ibid.*, pp. 6-10.
5. *Ibid.*, pp. 11-12.
6. *Ibid.*, Introduction, pp. xxi ff; J.L. Mason and M.V. Patwardhan, *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (Pune: Bhandarkar Oriental Institute, 1969), pp. 1 ff; K.C. Pandey, *Abhinavagupta: An Historical and Philosophical Study* (Varanasi: Chowkhamba Sanskrit Series Office, 1963).
7. Gnoli, pp. 13 ff.
8. NS (BHU ed.), 6.39.
9. *Ibid.*, 22.170-191.
10. *Ibid.*, 22.100.
11. *Ibid.*, 22.111.



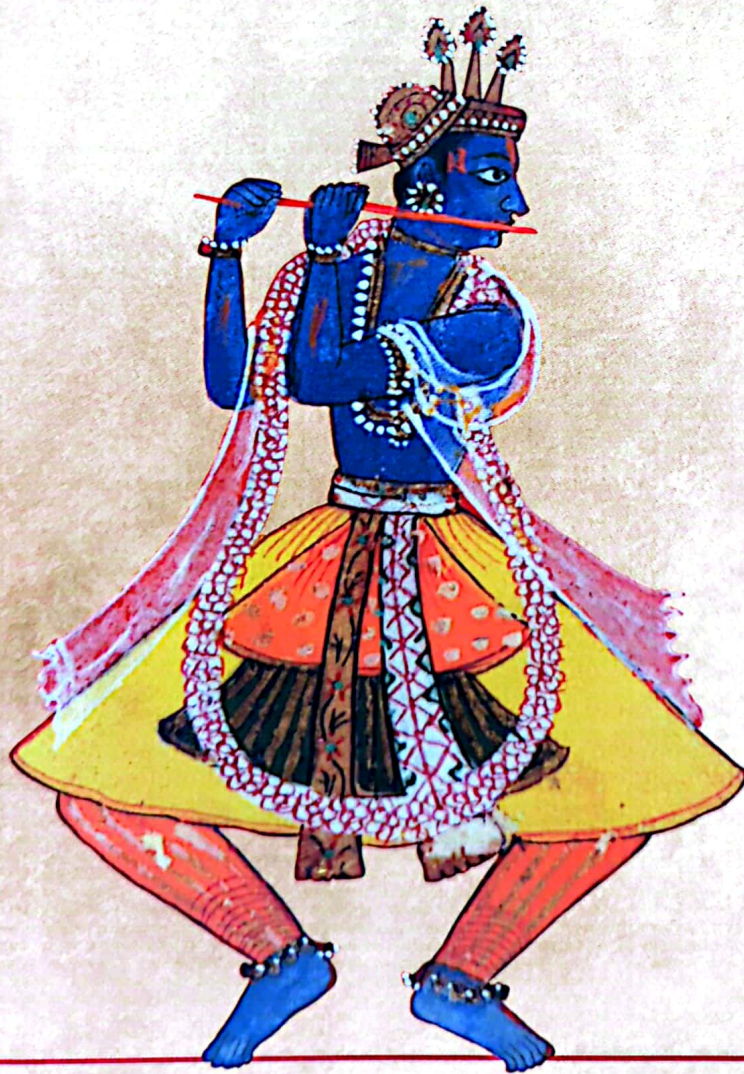
12. Ibid., 24.24.
13. Ibid., 22.241-242.
14. Ibid., 23.42 ff.
15. Ibid., 22.211-212.
16. *Kāmasūtra* of Sri Vātsyāyana Muni with the commentary *Jayamaṅgala* of Yaśodhara, edited by Gosvami Damodar Shastri (Benaras: Chowkhamba Sanskrit Series Office, 1929), I.5.4.
17. Ibid., I.5.5.
18. Ibid., II.1.2.
19. पुंसां च लक्षणां वक्ष्ये स्त्रीणां चैव शुभाशुभम्।
एकाधिको द्विशुक्लश्च त्रिगम्भीरस्तथैव च ॥१२॥ *Agni Purāṇa*, edited by Nag Sharan Singh (New Delhi: Nag Publications, 1994), p. 445
20. शस्ता स्त्री चारुसर्वाङ्गी भक्तमातङ्गगामिनी।
गुरुरुजधना या च भक्तपारावतेक्षणा ॥१॥
सुनीलकेशो तन्वङ्गी विलोमाङ्गी मनोहरा।
समभूमिस्पृशौ पादौ संहतौ च तथा स्तनौ ॥२॥
नाभिः प्रदक्षिणावर्ता गुह्यमश्वत्थपत्रवत्।
गुल्फौ निगूढौ मध्येन नाभिरङ्गुष्ठमानिका ॥३॥
जठरं न प्रलम्बं च रोमरूक्षा न शोभना।
नर्क्षवृक्षनदीनाम्नी न सदा कलहप्रिया ॥४॥
न लोलुपा न दुर्भाषा शुभा देवादिपूजिता।
गण्डैर्मधूकपुष्पाभैर्न शिराला न लोमशा ॥५॥
न संहतश्च कुटिला पतिप्राणा पतिप्रिया।
अलक्षणाऽपि लक्षण्या यत्राऽऽकारस्ततो गुणाः ॥
भुवं कनिष्ठिका यस्या न स्पृशेन्मृत्युरेव सा ॥६॥ Ibid., p.449.
21. *SarasvatīKaṇṭhābharaṇam*, ed. Arundoram Barooah (Assam: Publication Board, 1985), 5.111. *Sarasvatī Kaṇṭhābharaṇam* will hereafter be referred to as *SKB*.
22. *SKB*, 5.110.
23. Ibid., 5.112.
24. Ibid., 5.113.
25. Ibid., 5.113-120.
26. *Anaṅga Raṅga*, 3.1.
27. स्वकीयाश्च परोक्षश्च या द्विधा परिकीर्तिताः।
मुग्धा मध्या प्रगल्भेति प्रत्येकं तास्त्रिधा मताः ॥
भेदत्रयमिदं कैश्चित्स्वीयाया एव वर्णितम्।
तथापि सत्कविग्रन्थे दृष्टन्वातदुनाहतम् ॥ *Ujjvalanīlamanī* of Rūpagoswāmin, ed. Pandit Durga Prasad Sharma (Delhi: Chowkhamba Sanskrit Pratishthana, 1985), *Nāyikābheda*.10-11. *Ujjvalanīlamanī* will hereafter be referred to as *UJN*.
28. *UJN*, *Nāyikābheda*.66-67 ff.
29. तत्र रसेषु शृङ्गारस्याम्यर्हितत्वेन तदालम्बनविभावत्वेन नायिका तावन्निरूप्यते।
सा च त्रिविधा। स्वीया, परकीया, सामान्यवनिता चेति। *Rasamañjarī* of Bhānudatta, ed. Ram Suresh Tripathi (Aligarh: Viveka Publications, 1981), p. 10. *Rasamañjarī* will hereafter be referred to as *RSM*.
30. स्वीया तु त्रिविधा। मुग्धा मध्या प्रगल्भा चेति। *RSM*, p.25.
31. *RSM*, p.134ff.



32. Ibid., vs. 78-80; endnote 1 on p. 209; See also discussion of Madhumādhavi Rāgiṇī in this book.
33. *Rasikapriyā* of Keśavadās, 1962 (Reprint, New Delhi: Publications Division, Ministry of Information and Broadcasting, Government of India, 1994), 3.1-4. *Rasikapriyā* will hereafter be referred to as *RP*.
34. *RP*, 3.1, 5-7.
35. Ibid., 3.1, 8-10.
36. Ibid., 3.1, 11-13.
37. Ibid., 3.14.
38. Ibid., 3.16 ff.
39. Ibid., 3.67-74.
40. Ibid., 7.4-6.
41. Ibid., 7.7-9.
42. Ibid., 7.10-12.
43. Ibid., 7.13-15.
44. Ibid., 7.16-18.
45. Ibid., 7.19-21.
46. Ibid., 7.22-24.
47. Ibid., 7.25-34.
48. धीरोद्धता धीरललिता धीरोदात्तास्तथैव च ।
धीरप्रशान्तकाश्चैव नायकाः परिकीर्तिताः ।। *NS* (BHU ed.), 24.17.
49. Refer to endnote 19.
50. *Nāṭya Darpaṇa* of Rāmachandra and Guṇachandra, ed. T.C. Upreti (Delhi: Parimal Publications, 1986), 4.8.
51. Ibid., 4.13.
52. तदाभासास्तथैव स्युर्भेदास्तेषां गुणादिभिः ।
नायकस्तत्र गुणत उत्तमो मध्यमोऽधमः ।। *SKB*, 5.107.
53. प्राकृतः सात्त्विकः स स्याद्राजसस्तामसस्तथा ।
साधारणोऽनन्यजानिः स विज्ञेयः परिगृह्यत ।। Ibid., 5.108.
54. उद्धतो ललितः शान्तः उदात्तो धैर्यवृत्तिः ।
शठो धृष्टोऽनुकूश्च दक्षिणश्च प्रवृत्तिः ।। Ibid., 5.109.
55. *SKB*, 5.103-4.
56. *Anaṅga Rāga*, 3.1.
57. *RP*, chapter 2.



An Introduction to the Rāgachitras
of the Gem Palace and Bharat
Kala Bhavan Collections



An Introduction to the Rāgachitras of the Gem Palace and Bharat Kala Bhavan Collections



The word 'rāgamālā', used by many scholars for rāga paintings, means simply a garland of rāgas (*rāgāṇām mālā*) denoting several rāgas strung together. Since a rāga is intrinsically an audible component with no visual faculty attached, the word *rāgamālā* denotes only an audible component. Moreover, the word *mālā* connotes plurality and is quite redundant. In order to transform this audible component to a visual one, the word '*chitra*' needs to be appended to rāga. The term thus formed would be *rāgachitra* or rāga painting, which, in my opinion, is a more appropriate word to represent together, the visual and the melodic.

A significant aspect of understanding the audio-visual component of *rāgachitras* can be discerned by an understanding of the *chitrapada* or the text often given in the painting itself. *Chitrapada* is a technical term culled by me, from the 15th century text *Saṅgītarāja* authored by Rāṇā Kumbhā of Mewar. The *chitrapada* is often not strictly the same as the text or verses given in literature. In order to understand it, a *chitrapada* has to be translated independent of the text. Previously, the verse of the painting, written in old Devanāgarī, in the Mewar *rāgachitras*, has often been ignored. I have been researching on the *rāgachitras* for more than a decade now and in my understanding, the verse mentioned is often in close coordination with the painting. Thus, the text of the painting, which is often seen to be written as a prose line, when analysed as *chhanda* or metre, appears to be a verse.

The metrical component, *chhanda saurasya*, has been taken into account while translating the verses in the folios of the Bharat Kala Bhavan and Gem Palace collections that have been discussed in this book. To understand this relationship between the text and the painting, I have translated the verse by understanding the *chhanda* or the Sanskrit metre of the verse. Through the translation of *chitrapada* in this book, I have tried to put the 'text' in 'context', so



that the aesthetics of the painting is enhanced by an understanding of the verse. A metrical study of the majority of verses in the Gem Palace and Bharat Kala Bhavan folios indicate that these verses are largely in *Upajāti*, but other more complicated metres like *Mālinī*, *Āryā*, *Vasantatilaka*, *Sragdharā* etc. are also seen, specifically, in the Gem Palace series.

Sanḡitarāja is one of the earliest musicological texts to give *rāga*dhyanas of the *rāgas*, *rāgiṇīs* and *bhāṣās*. The melodic form, which is purely religious in nature, is conceived as a deity through a physical form. Some of the earliest *chitrapadas* based on religious themes are seen in the *Sanḡitarāja* of the 15th century whereas the musicological texts of the 16th and 17th centuries are secular in nature and relate to *nāyaka-nāyikā* themes.

A careful analysis of the verses of the Gem Palace *rāgamālā* folios reveals that two scribes were commissioned to write these. For the sake of convenience, they will be referred to as scribe 'A' and scribe 'B'. Scribe 'A' appears to have penned most of the verses of the folios; he has a neat and legible handwriting and seems to be well educated. Most of the verses written by him are devoid of grammatical errors and spelling mistakes. On the other hand, scribe 'B' does not appear to be well educated as is evident by his rudimentary handwriting characterized by an uninterrupted horizontal line over all the letters and not separately over different words as is desired. He has a tendency to misspell *ikārānta* words; he uses the *dirgha* 'ī' in place of the *hrasva* 'i' everywhere. In fact, this has complicated the reading of the verse and it is only when one realizes this mistake can one decode the verses correctly. He has written the titles for folios such as Bhairava, Sindhu, Kāmoda, Karṇāṭa, Malhāra, Sāraṅga, Kedāra, Hindola, Mālavaśrī and Deśākha. It construes that he could not complete the entire verses of the aforementioned folios due to the complicated lexicon and it was left to Scribe 'A' to complete these. He has written complete verses for folios such as Aḍāṇa, Kāfi and Pañchama, all three of which contain apparent errors. He mixes up Prakṛt and Sanskṛt together and has a tendency to revert to the local Rajasthani dialect while writing the titles of certain *rāgas*. For instance, he spells Mālavagaṇḍa as 'Maligoḍo' and Karṇāṭa as 'Kaṇāḍo'.

With regard to the acquisition of the Gem Palace *rāgachitra* folios, the Accession Register number 8 maintained by the Department of Painting, National Museum, explicitly states that they were purchased in 1950 at a price of Rs.3750/- from a curio dealer in Jaipur known as the Gem Palace. The set was first loaned by the Gem Palace, Jaipur to the Exhibition of Arts of India and Pakistan held at London in 1947-48.* The *rāgachitra* set from Bharat Kala Bhavan, Varanasi, was bought from Shri Narayanlal Parihar of Curio's House, Udaipur at a price of Rs.4000/-.

The Bharat Kala Bhavan folios are laterally spread, reminiscent of earlier palm leaf manuscripts. The compositions consist of a mustard border defining the text on top and enclosing the pictorial space below. The name of the *rāga* is written on the top left corner outside the border. The folio number is written on the bottom right corner outside the border.

* Pramod Chandra, "A Ragamala Set of the Mewar School in the National Museum of India" in *Lalit Kala Akademi Journal* (1956-57):46-54. In the exhibition catalogue, the collection is mentioned as a 'series of forty-one Rāgas and Rāgiṇīs mounted in one Album' and assigned the time period of late 17th century. The set was later exhibited at an exhibition of Indian Art held in New Delhi and was finally acquired by the National Museum, New Delhi.



The pictorial format in these paintings is largely linear. Most folios contain chambers rendered in a two-dimensional manner on one or both sides of the picture plane. Architectural members of these chambers are adorned with patterns including lozenges, triangles and scrolls, most of which are rendered in red colour. These chambers are open to view and are depicted with their curtains drawn apart. Often they show an empty bed suggestive of lovers and amorous activities. The furnishings inside typically consist of a bed with large bedspreads, bolsters and curtains drawn apart. The bedspreads are white with bold patterns rendered in red, green or black. The *nāyaka* and/or *nāyikā* are mostly seen outside the chambers (exceptions are *rāga Nand Bhairavī*, *rāga Deśīvarāṭī*, *rāga Vibhāsa* etc.), sometimes with a canopy overhead. The colour palette is made up of primary colours and is generally pale. Sophisticated colours with mixed shades are not seen. The background is cream and the dominant colours that are filled in are pale blue and green. The skin colour of the figures is a pale yellow. The main colour used for ornamentation of textiles, furnishings, jewellery and architectural embellishments is red.

The archaic figural representations, with an earthy spirit, follow the Western Indian tradition. The female figures are voluptuous with slim waists. Men have swelling torsos and are found represented with bare upper body. The human figures are always shown in profile view. Men and women both have heavy faces and jaws, fish-like (lidless) eyes with small eyeballs, beaked noses, thin lips and double chin. The eyes however are not extended as seen in Jain miniature paintings. Men always sport a moustache and wear a turban or a crown. The bodies of the figures have been coloured pale yellow. Women wear half sleeved *cholis* (blouses), *ghāgharās* (skirts) and starched muslin *oḍhanīs* (scarfs) with block prints. The *cholis* are rendered in blue or green colour while the *oḍhanīs* are a diaphanous white decorated with patterns including hatches, dots and spirals rendered in red.

Some of the folios have outdoor scenes with no architectural components at all (*rāgas Vasanta*, *Gaurī*, *Mālavaśrī* etc.). Often, in these paintings, the pictorial space is framed by two trees on either side. The flora is rudimentary, yet the trees are painted in a variety of styles. They may have branches with leaves or leafless branches. Individual leaves which are round, trefoil or spear shaped have been delineated in a diagrammatic manner. In some cases, the foliage is rendered in a generic manner and is depicted as spherical or spear shaped filled in with green colour. The trees are stylized though sometimes banana trees have been shown realistically. There is a range of fauna depicted in these *rāgachitras* such as peacocks, cranes, swans, fish, leopard, black-buck, snakes and a horse. In *rāgachitra* folios such as *Toḍī*, *Deśīvarāṭī*, *Vasanta*, *Mālavaśrī* etc, high horizon has been shown while in *Malhāra*, the rainbow has been shown to indicate the rainy season.

Close observation reveals that the colouring in some of the Bharat Kala Bhavan folios such as *Nandabhairavī*, *Khambhāvatī* etc is incomplete. Why did the work stop? Perhaps the patron withdrew payment or the artist might have intended to economize on colour.

The forty-two folios of the Gem Palace collection are vertical in pictorial format and have archetypal mustard borders with text (*chitrapada*) on top and painting (*chitra*) below. The pictorial space is divided in three registers – foreground, middle-ground and upper ground with high horizon. Beyond the high horizon, there is a small patch of blue sky, sometimes with



a bright yellow sun with a human face. It is rarely seen with rolling clouds or a star-studded sky. A range of hues including orange, olive green, fuchsia pink, cerulean or Prussian blue and many more, apart from the primary colours, are observed in these paintings. Profuse gold embellishments are seen on costumes, textiles and jewellery. By and large, the collection has two types of views. One is the domestic view showing secular scenes set in an urban backdrop with diverse architectural components. The other is the non-domestic view with a grove or forest scene devoid of any architectural elements. Sometimes, a small temple or an ascetic retreat may be seen in the forest scene.

In the domestic view, the main ground consists of marble architecture presented in a two-dimensional manner, though an attempt to indicate three-dimensionality is discernable in folios such as Bhairavī, Megha, Lalita and Vibhāsa. The foreground is mostly a garden with steps and the upper ground is composed of marble architecture, some with single domes (like Śrī, Kāfī etc.) and others with elaborate arrangements like two or three floors with several domes (Bhairava etc.). However, the domestic view exhibits two trends. One type is where the entire middle register has a single chamber view with curtains rolled up, such as Kāfī, Dīpaka, Śrī etc. The second type is where the middle register is partially divided into a chamber and an outside setting such as courtyards (Lalita), pavilions (Mālavaśrī) or gardens (rāga Kalyāṇa). In rare cases like that of rāga Kāmōda, the outside scene is that of a *pūjā grha* (domestic sacred space).

The non-domestic view is often a forest setting. The foreground is generally a dark coloured lake with basket weave pattern for waves with half or fully bloomed lotuses, water hyacinths, cranes, ducks, swans and fish. The middle ground is the forest region with luxuriant vegetation. The paintings become a visual treat for the variety of trees ranging from the flowering mango trees, banana trees mostly seen in profile, many kinds of palms (palmyra palm, bismarck palm, fiji fan palm), *kanera* (oleander), *aśoka*, *babūla* (gum arabic), bamboo. Persian influence, through the Mughal School, is seen in the depiction of cypress trees in some folios. A variety of flowering plants such as marigold, hibiscus, blue lily and tufts of grass are also seen. The flora is depicted both realistically and stylistically. The folios are equally teeming with a variety of fauna such as monkey, goat, deer, tigerfish, black buck, mongoose, squirrel, snake and cow and birds like the parrot, peacock, swan, myna and crow. The distant ground may or may not have hills. This is depicted as a rocky screen, which is usually composed of stylized pink, orange, maroon or grey elongated arrangements of rocks akin to the ones seen in Persian paintings. At times, there may be a shrine rendered on top of the rocky hillock as seen in rāga Kedāra.

In the folios of the Gem Palace collection, the human bodies are proportionate, the physiognomy is refined, the garments are urbane and the draftsmanship is sophisticated. Men always sport a moustache with whiskers and women wear their hair in plaits. A distinctive departure from early Mewar paintings is the influence of the Mughal School which is undeniably discernible in men's transparent white *gheradāra jāmās* with prominent spots of sweaty patches in the armpit area and the Jehangiri type *sāfā*. Sometimes, gods are seen wearing yellow silk *dhotīs*. However, Bhairava is shown in a Mughal ensemble composed of a



diaphanous *jāmā* and orange pyjamas. Kṛṣṇa, in the Vasanta rāga folio, wears an orange and gold striped *chūrīdāra* in addition to the yellow *dhotī*. Women wear half-sleeved short *cholis*, patterned *ghāgharās* (with flower motifs or checks, stripes, dots etc.) and transparent *oḍhanīs*. They are adorned with gold necklaces, earrings, bangles, armlets, anklets and *māṅgaṭikā* (forehead ornament). Many of these ornaments have pendant pearl strands attached.

As was the common practice of the time, the artists of both these *rāgachitra* series have used a set of formulaic convention in their compositions. These formulae are based on common pictorial elements like architecture, landscape and human figures. While the Bharat Kala Bhavan folios indicate the formative stage of Mewar miniature paintings and show a strong influence of the Western Indian School of painting, the folios of the Gem Palace Collection are more refined and sophisticated, betraying influences of the newer Mughal style of painting. The division of the pictorial space into box-like compartments, as seen in early Mewar paintings, has given way to a more fluid depiction enabling freedom of space for the movement of figures. The rendition of palace architecture has become comparatively sophisticated consisting sometimes of a profusion of domes and vaulted superstructures, oriel windows and hanging balconies. The colour palette has evolved to include an entire kaleidoscope of colours composed of several hues and shades in addition to primary colours. There is great variation in the depiction of flora, fauna as well as vegetation. The figural representations in these paintings have evolved to more proportionate forms that display different postures and include Mughal influences in their costumes. The Gem Palace paintings have moved forward considerably in their style and characteristics to acquire a gem like quality, which is also in part due to the profusion of gold ornamentation on costumes, textiles and jewellery.

The Gem Palace *rāgachitras* may have been painted during the reign of Maharana Jagat Singh I (r. 1628-1654 CE) who was a great patron of the arts. The animated sun, which is the royal insignia of Mewar, is a ubiquitous motif in most of the folios. Further, these folios exhibit a high degree of sophistication with regard to the delineation of pictorial space, depiction of figures, architectural components and other ancillary elements. The use of gold highlights in many of these folios lends credence to the fact they were a product of the imperial atelier. It is a well known fact that Sahibdin was patronized by Maharana Jagat Singh as is mentioned in the *chitrpada* of Sahibdin's Māru *rāgachitra*. There is, however, no signature of the artist/s or no mention of any name on any of the Gem Palace *rāgachitras*. So, to try to surmise on the basis of style would be quite conjectural since successful styles can be copied.

Pertinent to musicological and art-historical interpretation of the *rāgachitras*, this book will first discuss the Bharat Kala Bhavan folios followed by the Gem palace folios. These have been classified thematically into categories, viz. 'Deities', 'Ascetics', 'Seasons', 'Lady in the grove', '*Śṛṅgāra rasa*' and 'Miscellaneous'. In addition, folios of two other *rāgachitra* series have also been taken up for comparative analysis. These are the Chawand *rāgachitra* folios of Mewar, painted by Nisardi and dated approximately to 1605 CE and Mewar *rāgachitra* folios painted by Sahibdin, dated to either 1627 CE or 1628 CE which are housed in different collections and museums in India and abroad. The Chawand *rāgachitra* folios painted by



Nisardi have an archaic style and show considerable influence of the Western Indian tradition. The *rāgachitra* folios attributed to Sahibdin are more evolved and sophisticated both in terms of figural representations, rendition of architectural components and with regard to their colour palette. This series seems to pave the way for the Gem Palace *rāgachitra* folios which may be dated to 1640-50 CE.



4

Deities

Bhairava | Bhairavī
Kambhāvati | Sāraṅga



Bhairava



Bhairava is one of the many forms of Lord Śiva. Hence, it seems logical to infer that this rāga may have been the melody connected with *śivastutis* or eulogies or hymns of Śiva. It was an important rāga as the *AP* refers to it as one of the six principal rāgas.¹ The *SRT* simply refers to its melodic structure and calls it Śuddha Bhairava.²

It is in the 15th century text of Rāṇā Kumbhā that a *dhyāna mantra* for rāga Bhairava is envisaged. The iconography is that of Śiva. Thus, the *SR* identifies rāga Bhairava with one face, eight arms, fair complexion (*śvetavarṇa*) and mounted on a bull. He holds a snake, lance, skull-topped mace, rosary, *vīṇā*, noose, fruit and lotus.³ He is visualised as Bhairava, a manifestation of Śiva. Here, the iconography is clearly religious and the earliest reference of Bhairava as fair complexioned. The same is seen in the illustration of rāga Bhairava in the *Kalpasūtra* manuscript of 1475 CE.

A hundred years later, in the *RK*, the Śaiva iconography for rāga Bhairava continues. Bhairava is described as Gaṅgādhara, the one who bears the river Ganges in his hair. His excellent limbs are adorned with snakes; he wears white clothes and crescent moon in his hair. He holds a lance⁴.

The songs of *Kitāb-i-Nauras* (even though with a Muslim author) also sing about the three-eyed, fair, matted locks of the Gaṅgādhara Śiva. This refers to the trident, skull-topped mace, snake ornaments of Bhairava.⁵

In the *RV*, rāga Bhairava is described with attributes such as *ḍamaru* (hour-glass drum) and *triśūla* (trident). Once again, it is mentioned that Bhairava's complexion is shining white. He has the moon and the river Ganges in his matted locks. The iconography clearly points to that of the deity Śiva.⁶





1.1 Bhairava Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/1

Bharat Kala Bhavan Text:

भैरवरागः

सपर्या नीलवर्णमु-

देवस्यादिदेवस्वरं-

कृतः नागराजसमो

दृष्टो भैरवौभयनाशनः† ।।

Bhairavarāgaḥ

Saparyānīlavarṇamu –

Devasyādidevasvayam –

Kṛtaḥ nāgarājasamo-

dr̥ṣṭo Bhairavau bhayanāśanaḥ ।।

Comment: The verse attempts an *Anuṣṭupa*. However, there are problems within the syllabic structure, as also, the last *pāda* which has two extra syllables.

Translation: Worship of the dark (blue, literally) complexioned Lord of emancipation, the first one who has created himself, the one who is seen as (fearsome) as the king of snakes is, Bhairava who is (also) the destroyer of fear.

Unexpectedly, in the Bharat Kala Bhavan folio, Bhairava is described as blue complexioned (*nīlavarṇa*) and one who has created himself (*ādideva*). The text has religious iconography

* *Saparyā* is an error and has been corrected to *saparyā*.

† *nāśanaḥ* has been corrected to *nāśanaḥ*.



and clearly refers to the deity Śiva. He is referred to as dark-skinned, as Svayambhū (who has created himself), who looks fearsome like the king of snakes, but at the same time who is also the destroyer of fear. *Virodhābhāsa alamkāra* is suggested here. Though the *chitrapada* (pl. 1.1) has religious iconography, the *rāgachitra* does not echo the text. Instead of the pure iconographic references like the snake, *damaru*, *jaṭā* etc, the visual imagery of the painting shows a courtly scene. In the painting, Bhairava has a yellow ochre skin tone and the reference to blue skin (*nīlavarṇa*) is not depicted here. The painting is of a king and a queen holding hands and engaged in conversation attended upon by a maid with a flywhisk. To the right there is a room containing a bed. The presence of the room and bed in this painting suggests the erotic rather subtly.

An observation based on the above textual iconography is that in all the musicological texts from SR onwards till mid-16th century, rāga Bhairava is described as the fair complexioned deity. It is for the first time in late 16th century in the Bharat Kala Bhavan folio that the text abruptly describes Bhairava as the blue complexioned one, a feature further repeated in the Gem Palace folio. In fact, in the latter (text and image both), the religious iconography seems to have been wiped out and there is nothing to suggest Śiva or Bhairava here. Further, it may be noted that in the Bharat Kala Bhavan series, the metre used for the *chitrapada* is *Anuṣṭupa* which is generally used for *ślokas*, i.e. hymns or prayers. However, in the Gem Palace folio, not only does the text have a secular or courtly iconography, even the metre has changed from *Anuṣṭupa* to *Upajāti*. The visual imagery is also secular and in harmony with the text. Bhairava is represented as a dark prince in amorous engagement with his consort in a palatial setting. It may be conjectured that since Rajasthan had a growing affiliation towards Vaiṣṇavism around the 15th-16th century, perhaps, the purely Śaivite iconography has been played down.

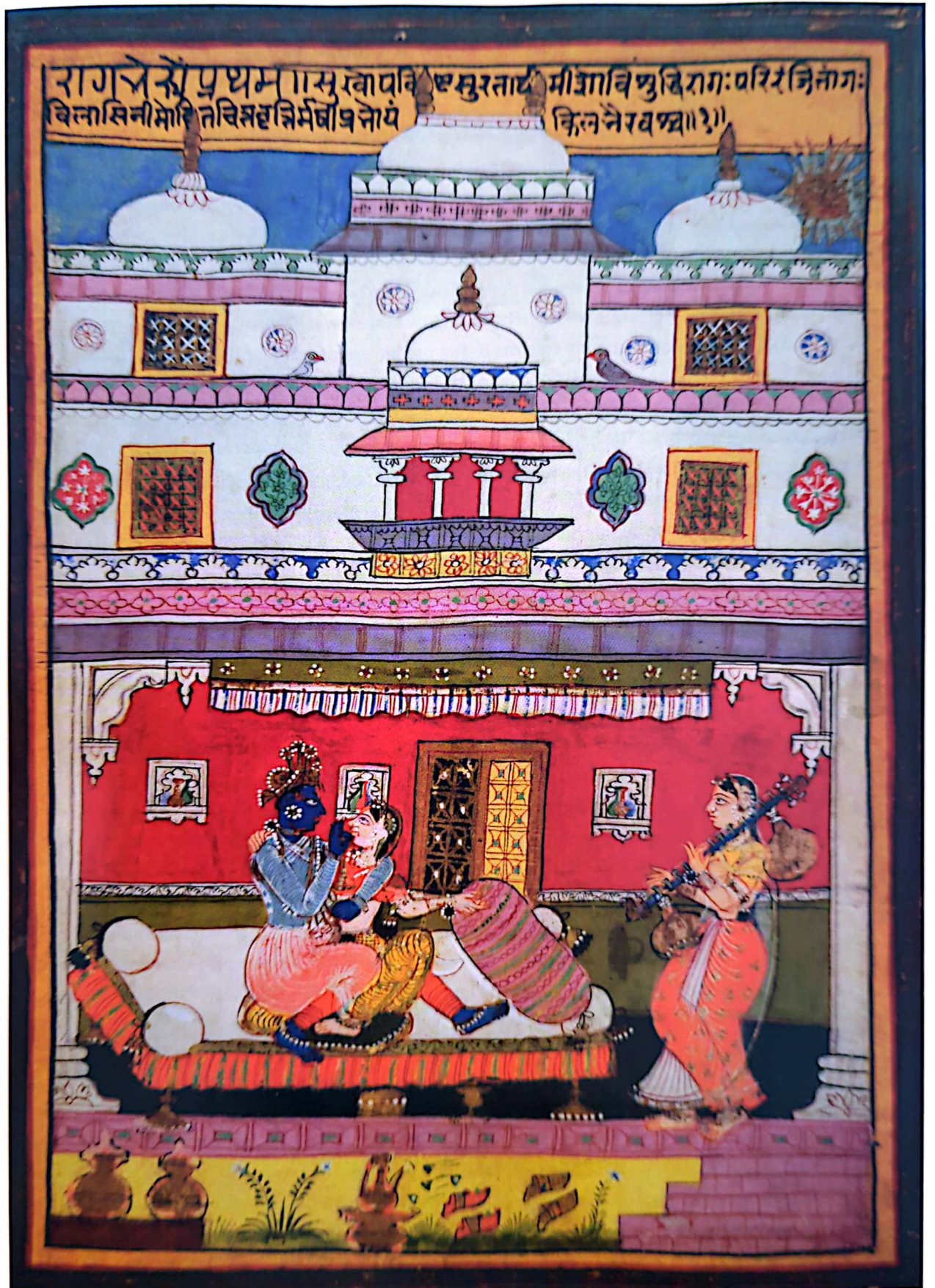
Gem Palace Text:

रागभैरौप्रथम ।
सुखोपविष्टसुरतार्थमीक्षो
विशुद्धिरागः परिरंजितांगः ।।
विलासिनीमोहितचित्तवृत्ति-
मयीप्रभोयं किल भैरवश्च ।।

Rāgabhaironprathama
Sukhopaviṣṭasuratārthamīkṣo
Viśuddhirāgaḥ parirañjitāṅgaḥ ।।
Vilāsinīmohitachittavṛtti
Maṣīprabho'yam kila Bhairavaścha ।।

Comment: The metre of the verse is *Upajāti*. It is quite clear that two scribes have written the text on top. The first scribe is not very familiar with Sanskrit and has written the rāga name as “Bhairon” which is the Rajasthani pronunciation of Bhairava. The second scribe seems to be quite meticulous.





1.2 Bhairava Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/1

Translation: The Lord is seated at ease for the sake of amorous pleasures, (he is) of pure rāga (which may mean colour, passion, melody), with adorned limbs, with his mood entranced by the beautiful one, this one, with inky (dark) lustre, is indeed Bhairava.

In the Gem Palace folio, the text mentions Bhairava with an inky/dark lustre (*maṣṭrabho'yam*) and here, a close text-image co-ordination can be seen. In the painting (pl. 1.2), Bhairava is indeed shown having an inky blue complexion and he and his consort are in an amorous pose, embracing each other.

The entire pictorial space is occupied by palace architecture. The format is depicted as bands of horizontal spaces. The composition is divided into box like compartments of laterally spreading rectangular blocks, each separated from the other through variations in colour. The upper half of the painting mainly consists of the marble architecture of the palace as seen from outside as well as a narrow strip of blue sky. The lower half consists of a narrow strip of courtyard in the foreground and a single interior view of the palace. The latter dominates the pictorial space and forms the backdrop for the *nāyaka-nāyikā* of the *rāgachitra*. The central red register here is occupied by the protagonists, Bhairava and his consort.

There is a narrow yellow border in the foreground depicted with a flight of steps indicating the point of entry into the interiors of the palace. There are objects placed in the narrow exterior space that are of daily use – a pair of water-pots (*ghaḍās*), an earthen-flask (*surāhī*) as well as two pairs of footwear (*jūtīs*) which have been removed before entering.

The architecture of the palace or courtly mansion has been depicted in a formulaic manner. The upper storeys are relieved by windows and painted ornaments such as florettes. The interior of the palace is depicted in the form of a single large room. It contains a door in the back wall and two niches decorated with vases, bottles etc. The dado is green and the upper portion is red while the floor is black. The room is framed by two pilasters with decorative brackets. They hold up a cloth canopy (*chhattra*) indicating the royal status of the pair. Slightly off-centre to the room is a large bed with ornate legs, a neatly placed white bed spread and a large magenta, green and gold striped bolster. Objects associated with romantic encounters between lovers like the betel-box (*pānadāna*) and spittoon (*pikadāna*) are also seen. Bhairava and his consort are shown in an amorous pose embracing each other, seated on the bed. Bhairava is bedecked with pearl and gold jewellery. There is an attendant standing on the side playing the *vīṇā*. The rendition of the painting is true to the text written above providing close text-image coordination. The text describes him as a Lord seated at ease and enjoying amorous pleasures, with adorned limbs and his mood entranced by the beautiful one.

Bhairava is supposed to be sung in the morning. In the Gem Palace folio, the sky is shown blue. It is a clear sky with the sun rising from the left. The sun is animate and bright and has its own individuality. It has been personified.

Although Bhairava is associated with Śiva, here he appears more as the image of Kṛṣṇa or Kāmadeva. The crown has been altered here to look more like the peacock feather crown often worn by Kṛṣṇa.



The point that stands out in the painting as in the text evaluated above is that rāga Bhairava seems to have lost its close association with Śiva. Here the scene is depicted in a secular manner and the nāyaka is painted almost as the image of Kṛṣṇa. The text of the image and the image itself has been completely transformed in this painting. This could possibly be due to the growing popularity of the Vallabha Sampradāya in Rajasthan.

However, this is not to say the secular iconography superseded or obliterated the religious iconography of rāga Bhairava, a fine example of which is the *RM*⁷ of the 18th century. These two-fold approaches continue beyond the Gem Palace series.

ENDNOTES

1. श्रीरागश्च वसन्तश्च पञ्चमो भैरवस्तथा ।
मेघरागश्च विज्ञेयः षष्ठो नटनरायणः ।। *Aparājitaṭṭhā* of Bhuvanadeva, 2 vols., ed. P.A. Mankad. (Baroda: Oriental Institute, 1950), 238.15. *Aparājitaṭṭhā* will hereafter be referred to as *AP*.
2. शुद्धभैरवः
धैवतांशग्रहन्त्यासंयुतः स्यात् समस्वरः ।।
तारमन्द्रोऽयमाषड्जगान्धारं शुद्धभैरवः ।
इति शुद्धभैरवः । *Saṅgītaratnākara* of Śaraṅgadeva with the *Kalānidhi* of Kallinātha and the *Saṅgītasudhākara* of Simhabhūpāla vol. 2 *Adhyāyas* 2-4, ed. S. Subrahmanya Sastri (Madras: Adyar Library, 1944), II.2.163. *Saṅgītaratnākara* will hereafter be referred to as *SRT*.
3. ।।अथ भैरवरागः ।।
एकास्याष्टभुज(ः)श्वेतवर्णो वृषभवाहनः ।
कृतिवासाः सर्पशूलखट्वाङ्गजपमालिका(ः) ।।
वीणापाशफलाब्जानि बिभ्राणो भैरवप्रभः ।
कैश्चिद्रागविदां वर्यैः स्मर्यते शूलरूपभृत् ।। *Saṅgītarāja* of Mahārāṇa Kumbhā, vol. 1, edited by Premalata Sharma (Varanasi: Hindu Vishvavidyala Sanskrit Publication Board, 1963), II.2. *Rāgāṅgopāṅgaparī kṣaṇam*.37-38. *Saṅgītarāja* will hereafter be referred to as *SR*.
4. ।।अथ ध्यानम् ।।
गङ्गाधरश्चन्द्रकलोत्तमाङ्गो भुजङ्गमव्यूहविभूषिताङ्गः ।
शुभ्राम्बरः शूलविभूतिधारी स भैरवाख्यो जयति प्रकामम् ।।
।।इति भैरवः ।। *Rasakaumudī: A Work on Indian Music by Śrīkaṇṭha*, edited by A.N. Jani (Baroda: Oriental Institute, 1963), 2.104. *Rasakaumudī* will hereafter be referred to as *RK*.
5. दर मुकाम भैरव नौरस
भैरव करपूर गौरा भाल तिलक चन्दरा
त्रिनेत्रा जटा मुकुट गंगा धरा
बैन
एक हस्त रूड नरा तृसूल जुगल करा
बाहन वलीवर्द सेत जात गुसाई ईश्वरा
कास कुरुत कुंजर पृष्ठ चरम व्यागरा
अभोग
सरप सिंगार टिष्ठन परछाई कल्पतरा



रमनी वादन मृदंग धाम कैलास तदुपरा

ब्राहीम उक्खत लच्छन राग भैरव महा उत्तिम सुन्दरा *Kitab-i-Naurus* of Ibrahim Adil Shah II, edited by Nazir Ahmad (New Delhi: Bharatiya Kala Kendra, 1956), song no. 5, pp.98-99.

6. भैरव

डमरूत्रिशूलधारी पन्नगहारी सितो लसद्भसितः।

धृतशशिगङ्गोऽतिजटोऽजिनविकटो भैरवोऽसमद्वक् ।। *Rāgavibodha* of Somnātha with his own commentary *Viveka*, Edited by S. Subrahmanya Sastri (Madras: Adyar Library, 1948), 5.178. *Rāgavibodha* will hereafter be referred to as *RV*.

7. अथ रागरागनी को उदाहरन तत्रादौ भैरव राग लक्षणं

दोहा

गंगाधर विधुभाल उर मुंडमाल गज-खाल

कर त्रिसूल विनयन वरन भैरव भूषित ब्याल ।।

कवित्त यथा

सोहे वाल ईदु भाल लोचन बिसाल तीन गरै मुंडमाल गज-खाल परिधान री।

जटाजूट सोहै गंग भूषित भुजंग अंग अंगराग अगर-भसम अनुमान री।

चूमत कपोल निज कामिनी को अंक लियै कुंडल बिलोल भलकत जुग कान री।

देख्यौ बड़े भोर आज अद्भुत छवि रंगलाल मंगल निधान राग भैरव समान री। *Rāgamālā*, edited by Shriyogeshwar Pandey (Patna: Kashi Prasad Jaiswal Shodh Sansthan, 1976), 116-117. *Rāgamālā* will hereafter be referred to as *RM*.



Bhairavī



Both the rāgas Bhairava and Bhairavī are connected with the worship of Śiva. Bhairavī, as the name suggests, appears to be the consort of Śiva. In fact, in the early texts, Bhairavī is clearly referred to as derived from Bhairava.¹

By the mid-16th century, the earliest *rāgaḍhyāna* seems to have been conceptualized. Thus, the *RK* describes Bhairavī as one who is golden-hued, cymbals in hand, with large eyes, ever placed in a beautiful crystal pedestal (or shrine) on the summit of the Kailāśa Mountain.²

The image of a fair beautiful woman, with cymbals in hand seated in a crystal shrine and apparently worshipping is taken over and developed in the Bharat Kala Bhavan series. However, the crystal shrine is located not on the summit of Mount Kailāśa but on a lake.

Bharat Kala Bhavan Text:

नन्दभैरवी
सरोवरस्थे स्फटिकमण्डपे
सरोरूहैः शंकरमर्चयन्ती ।
तालप्रभेदे प्रतिबद्धगीते
गौरी तनोति स्म सुनन्दभैरवी ।।

Nandabhairavī

Sarovarasthe sphaṭikamaṇḍape
Sarorūhaiḥ Śaṅkaramarchayantī ।
Tālaprabhede pratibaddhagīte
Gaurī tanoti sma Sunanadabhairavī ।।





2.1 Bhairavī Rāgīṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/2

The metre is *Upajāti*.

Translation: In the crystal shrine on the lake, worshipping Śaṅkara by lotuses, the song fitted to a difference in *tāla* (rhythm or beat), the beautiful, delightful Bhairavī spreads around as a fair one.

The text and image of the Bharat Kala Bhavan series is well-coordinated. It shows a woman inside a shrine, cymbals in hand worshipping a Śivaliṅga (pl. 2.1). The shrine is situated nearby a pond. However, the colouring of the Śivaliṅga, the shrine, fish in the pond and the tree near the pond is incomplete.

The Chawand series has a *rāgachitra* of Bhairavī, its *chitrapada* is as follows:

Chawand Text:

नादभैरवीरागिणी*
सरोवरस्थस्फटिकस्य† मण्डपे
सरोरुहैः‡ शंकरमर्चयन्ती§।
तालप्रयोगप्रतिसन्नतांगी
गौरी शुचिर्नादसुभैरवीयम्।।

* *Rāgaṇī* has been emended to *rāgīṇī*.

† *Sphuṭika* has been emended to *sphaṭika*.

‡ *Saroruhi* has been emended to *saroruhaiḥ*.

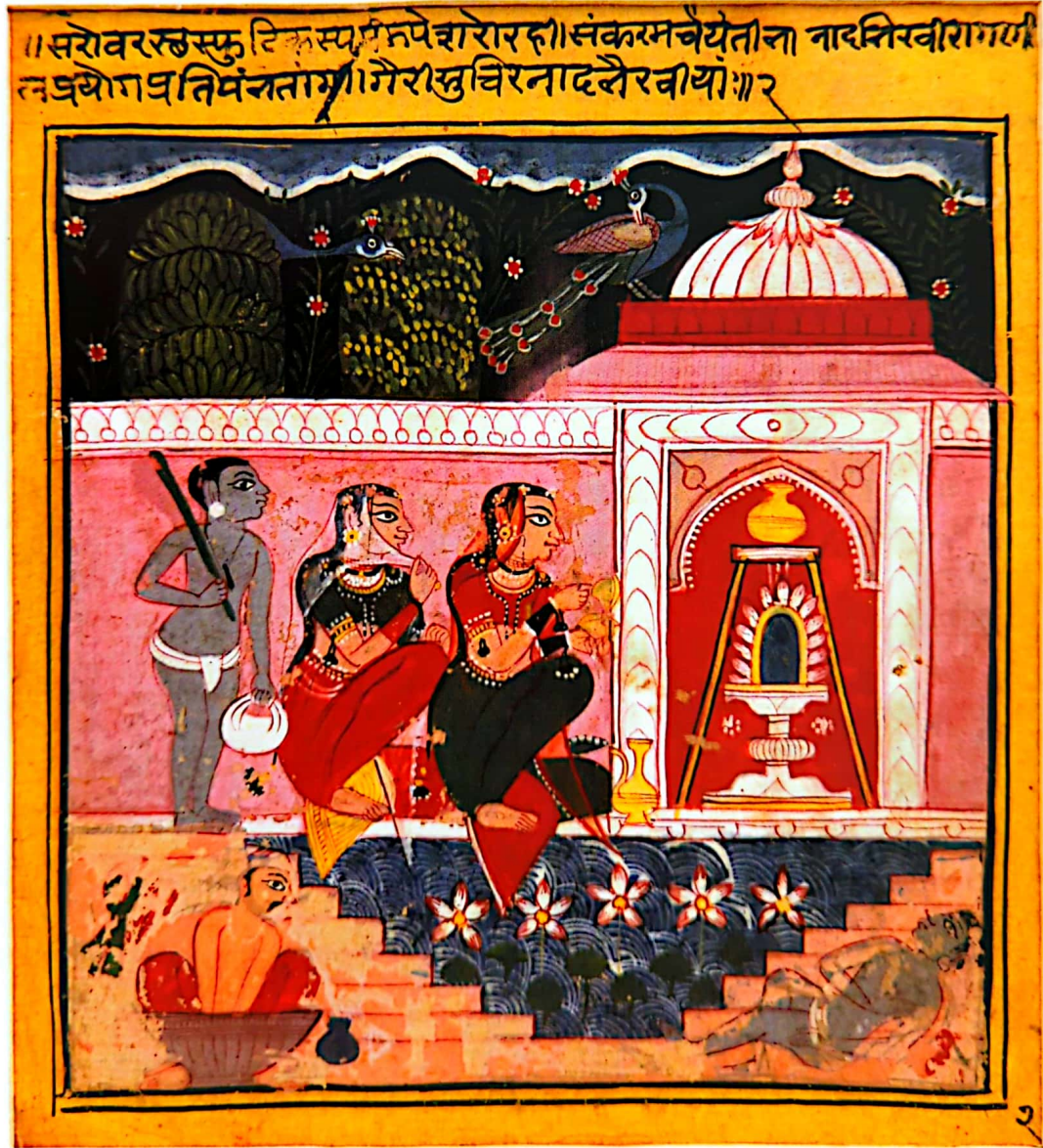
§ *Sankara* has been corrected to *Śaṅkara*.



Nādashairavīrāgīnī
Sarovarasthasphaṭikasya maṇḍape
Sarorūhaiḥ śaṅkaramarchayantī |
Tālaprayogapratīśannatāṅgī
Gaurī śuchīrṇādasubhairavīyam ||

Translation: In the crystal shrine situated on the lake, worshipping Śaṅkara by lotuses, with her well-formed body bent forward for playing the *tāla*, fair and bright, she is the beautiful Nādashairavī.

The first two lines of the verse are similar to the Bharat Kala Bhavan version. The latter two lines differ somewhat. In the *rāgachitra* (pl. 2.2), in place of the visual representation of



2.2 Bhairavī Rāgīnī, c. 1605 CE, Chawand, Birla Academy of Art and Culture, Kolkata



a lady in the shrine, one or more ladies are added with a red-green combination of *ghāgharā*, *choli* and transparent *oḍhani*, seated outside a shrine (not inside), next to a lotus pond, playing the cymbals and singing. They are accompanied by three male figures that look like pilgrims. What is connoted by this composition? It appears that this is not an ordinary lake but a sacred place, a *tīrtha-dhāma* or a place of pilgrimage. The pond, therefore, is not an ordinary lake, this an attempt to show the Mansarovar on the Kailāśa Mountain as also mentioned in the RK. The water in the lake is rendered with basket weave pattern with full blown lotuses. The presence of male figures connotes devotees, wherein one is preparing to smear ashes on himself, one has smeared ashes on himself and is resting on the steps of the pond and one has already smeared with ashes and ready to perform *pūjā*. It is evident that these are Śaiva pilgrims who follow the Śaiva rituals especially Pāśupata rituals of smearing ashes on their bodies.

The Śivaliṅga is placed inside a shrine faced with marble decoration and red background inside the shrine. A black Śivaliṅga rests on a white marble pedestal. Instead of a hanging pot above the Śivaliṅga, the pot is now placed on a stand above the Śivaliṅga, out of which water is dripping rather than seeping out. Above the shrine, we can see a pair of peacocks in the background.

The overall composition of the painting is dense with different non-traditional components inserted. The figures are more prominent with regards to physical and architectural setting of the temple precinct.

The verse of the Gem Palace *rāgachitra* is almost similar.

Gem Palace Text:

नादभैरवीरागिणी
सरोवरस्थस्फटिकस्य मण्डपे
सरोरुहैः शंकरमर्चयन्ती ।
तालप्रयोगप्रतिसन्नतांगी
गौरी शुचिर्नादसुभैरवीयम् ।।

Nāḍabhairavīrāgiṇī
Sarovarasthasphaṭikasya maṇḍape
Sarorūhaiḥ śaṅkaramarchayantī ।
Tālaprayogapratīsannatāṅgī
Gaurī śuchirnādasubhairavīyam ।।

Comment: Though the metre is *Upajāti*, the first *pāda* has twelve syllables as in the *Vanśastha*.

Translation: In the crystal shrine situated on the lake, worshipping Śaṅkara by lotuses, with her well-formed body bent forward for playing the *tāla*, fair and bright, she is the beautiful Nāḍabhairavī.



* *Sphuṭika* has been emended to *sphaṭika*.

॥नादजैरवीरागिणी॥ सरोवरस्त्रसुटिकस्यमंरुपेसरोरुहैःशंकरमर्चयंती॥तालत्रया
॥गोत्रतिसन्नतांगीगौरीशुचिनादमुजैरवीये॥२॥



2.3 Bhairavī Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/29

In the *rāgachitra* (pl. 2.3), a marble shrine is depicted either on or near a lake. Aquatic flora and fauna abound in it, lotuses half-blooming, fully blooming and buds as also tiger-fish. The wall of the shrine inside is painted a bright red and the floor green. On a black-marble *yoni pīṭha*, is placed a sandstone Śivaliṅga which is fragrant with offerings of lotus-petals and jasmine flowers. A lady dressed in a saffron *ghāgharā*, red *oḍhanī* and blue *cholī* and wearing gold anklets, bangles and *borlā* (forehead ornament) sits on the ground for worship. She plays the cymbals, possibly for marking the rhythm for the Śiva *bhajana* (devotional song) that she sings. By her dress, ornaments and the worship paraphernalia (all of gold) besides her, it appears that she is an aristocratic lady. A palm tree and a banana tree flank the shrine and a peacock perches majestically near the pristine white dome.

The Gem Palace *rāgachitra* evokes the various senses of audio-visual-olfactory and imbues an evocative mood to the *rāgachitra*. The white marble shrine scintillates against the darkness of the pond and the late evening. The saffron-gold figure of the woman glows beautifully inside the shrine. The melodious singing of the lady inside the shrine is contrasted by the harsh sound of the peacock on top of the dome. The artist has created a fragrant environment in the *rāgachitra* to evoke the olfactory senses with the blooming of jasmine flowers and lotus buds around the Śivaliṅga.

From the Bharat Kala Bhavan and Gem Palace series and thereafter, Bhairavī shows a fairly consistent iconography in the various schools of painting. The standard visual imagery is that of a lady or ladies worshipping a Śivaliṅga in a shrine (generally marble) which is often shown near or on a lake.

ENDNOTES

1. भैरवी भैरवोपाङ्गं धग्रहांशावसानिका ।
मन्द्रतारगगान्धारा समशेषस्वरा भवेत् ।। *SR*, II.2. *Rāgāṅgopāṅgaparīkṣaṇam*.148;
भैरवी गुर्जरी चैव भाषा वेलावली तथा ।
कार्णाटी कलहंसा च ख्राडेता भैरवे मताः ।। *AP*, 238.18.
2. सुवर्णवर्णा घनवाद्यहस्ता विशालनेत्रा द्विजराजवक्त्रा ।
नित्यं स्थिता स्फटिकचारुपीठे कैलासशृङ्गे किल भैरवीयम् ।। *RK*, 2.117.



Khambhāvātī



The *rāgachitra* of Khambhāvātī depicts the figure of Brahmā. Śiva and Nārāyaṇa are seen in the *rāgachitras* of Bhairava, Bhairavī and Naṭanārāyaṇa. Now, adding Brahmā to this repertoire, the Trinity (*trimūrti*) of Śiva, Viṣṇu and Brahmā is complete in these *rāgachitra* series.

The Bharat Kala Bhavan painting of Khambhāvātī is one of the earliest known image, both of text and visual depiction. The *AP* and *SRT* refer to only its melodic structure.¹

Bharat Kala Bhavan Text:

खम्भावती
वासो वसाना शरदंशु शुभ्रम्
फुल्लावदातं चतुराननस्य ।
विरंचिवेदीपरिकर्मशक्तिः
खम्भावती लक्ष्मविचित्रसेवा[‡] ।।

Khambhāvātī

Vāso vasānā śaradaṁśuśubhram
Phullāvadātam chaturānanasya ।
Virañchivedīparikarmaśaktiḥ
Khambhāvātī lakṣmavichitrsevā ।।

* *Śaradaṁsa* has been emended to *śaradaṁśu*.

† *Vedāya* has been corrected to *vedī*. This also makes the metre correct.

‡ *Sevāḥ* has been emended to *sevā*.





3.1 Khambhāvati Rāgini, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/9

The metre is *Upajāti*.

Translation: Wearing an apparel which is white like the autumnal moon-beams, (dress like) the blooming white flowers of the four-faced one, with the ability to adorn the *vedī* for Brahmā, Khambhāvati is characterized by this marvellous service.

The foreground of the painting depicts a pond with fish and presumably a garden with a peacock and geese holding lotus flowers in their beaks (pl. 3.1). The narrow strip on the top contains the Sanskrit verse. The broad central space has basically two parts, viz. a woman seated in front of Brahmā and an open view of a bedchamber of a mansion. The latter is quite redundant to the theme and is merely inserted mechanically in every painting, whether required or not. Its basic function seems only to indicate an interior space as separate from the exterior space of the painting. The woman and Brahmā seem to be sitting near a pond outside. While the colouring of the components of the central register is complete, that of the fish and geese in the lower register is left incomplete.

The text refers to Khambhāvati having the ability to prepare the *vedī* or ritual altar for Brahmā. However, a woman is seated and is singing (possibly Khambhāvati) in front of Brahmā. A four-headed, bearded Brahmā is depicted quite painstakingly. His turban with manifold, neat folds is like that of the Rajasthani feudal lords. Brahmā is shown four-armed, holding the lotus in one hand. He wears the *yajñopavīta* and sits in the *utkuṭāsana*.

The Chawand series has a *rāgachitra* of Khambhāvati. Its *chitrapada* is as follows:



Chawand Text:

खंभेचिरागिणी
वासो* वसानाशरंदशुशुभ्रम्†
फुल्लावदातं चतुराननस्य ।
विरंचि‡ वेदीपरिकर्मसक्ता
खम्भावतीलक्ष्मविचित्रसेवा§ ।।

Khambhaichirāgiṇī
Vāso Vasānāśaradamśuśubhram
Phullāvadātam chaturānanasya ।
Virañchivedīparikarmasaktā
Khambhāvātīlakṣmavichitrasevā ।।

The metre is *Upajāti*.

Translation: Wearing an apparel which is white like the autumnal moon-beams, (dress like the) blooming white flowers of the four-faced one, engaged in preparing the *vedī* for Brahmā, Khambhāvātī is characterized by this marvellous service.

The painting is divided into three registers, enclosed in a mustard yellow border which contains the text at the top (pl. 3.2). The lower register forms the foreground of the painting; the middle register is the largest and forms the middle ground. This is where the main protagonists are depicted within the architectural setting. The top register has the skyline and the upper part of the architecture.

In the middle ground, towards the left, we see a carefully and meticulously painted image of Brahmā. All four of his heads are depicted here. Two of them look towards the left and two look towards the right. They appear to be held together with a large crown common to all of them. He has a dark beard and moustaches on each of his four faces and a great deal of detail has gone into showing the fine hair of his beard. He wears two necklaces around his neck, one of which is delicate and made of pearls, the other is a heavier one made of gold beads. We can see two gold amulets on his upper arms. He wears a diaphanous white upper garment and a pale pink *dhotī* with a subtle red border.

It is clear that the artist has attempted to embrace all the elements of Brahmā's iconography while painting his image. He is shown with four arms; three of which hold the rosary, the ladle and the book. The fourth is depicted in the boons-giving gesture. There is a water pitcher kept nearby on the left. The typically red Mewar ground is shown behind.

To the right of Brahmā and almost in the middle of the composition, we see a lady who stands in worship, offering clarified butter (*ghī*). She has a red diaphanous *oḍhanī* and wears a

* *Bāśo* has been corrected to *vāso*.

† *Basānāśaradamśuśubhram* has been corrected to *vasānāśaradamśuśubhram*.

‡ *Birañchī* has been corrected to *virañchī*.

§ '*Laṣṭa*' has been emended to '*lakṣma*'. लक्ष्मि लक्षणैः विचित्रा अद्भुता सेवा यस्याः सा इत्यर्थः



बाहोबसानामरदचुचुचं।कुन्नावदाताचुराननस्या।बिरंचवदापरि
कमसैका।षेनावतोलशुविविक्सेवा॥८॥



3.2 *Khambhāvati Rāgīnī*, c. 1605 CE, Chawand, San Diego Museum of Art, San Diego, Accession no. 1990.587

blue blouse and skirt. There is a bright red, pleated cloth tucked into the front of her skirt that falls all the way to the bottom. It forms an interesting contrast to the blue of her clothes. She wears a gold choker and *maṅgalasūtra* round the neck. She wears pearl-gold *kaṇaphūla* in her ears, a pearl-gold girdle and pearl hair pins, indicating that she is a lady of some standing. Her hair is braided all the way down to her knees and ends in a black pompom with white tufts. Many such pompoms adorn her wrists, arms and even her clothes.

Despite all these details, the form of the lady has been dealt with in a less meticulous manner in comparison to that of *Brahmā*. Unlike *Brahmā*, there are no fine lines indicating the folds of her clothes and the colour has been applied in hurried washes that are not clearly demarcated.

The architectural components of the painting are positioned behind the form of the worshipping lady towards the right hand side. They contain all the features typical of Rajasthani architecture which was a mixture of Mughal and Hindu architectural traditions.



There are four columns supporting a *chhajjā* or eaves. Behind these is a wall containing a rather narrow doorway with niches on each side. Running all the way across the top of the wall are a series of merlons.

The form of another woman peeps out through the small doorway. She seems to be too large for the door, almost having to squeeze through to look out, yet she is much smaller in scale in comparison to the others. She is most probably an attendant to the lady judging by the size and the position she has been given in the painting. Both the ladies have, according to the early Mewar tradition, heavy faces with a flat crown. Their chin is small and they have heavy jaws, giving them an almost masculine appearance. All the three protagonists have large fish shaped eyes with small pupils. A big nose dominates all their faces. The painting seems to follow a strict pattern of hierarchical scaling. Brahmā, even when seated, is clearly the largest in scale followed by the lady worshipping him. The attendant looking out from the door is the smallest and so presumably the lowest in hierarchy here.

In the foreground we find a couch with bolsters, a pair of Rajasthani shoes (*jūtīs*) and a flowering bush. A flight of steps leads up to the middle ground indicating some sort of a division in the interiors and exteriors of the palace. These are all part of a formula seen commonly in Mewar paintings.

The upper register depicts a darkened sky with a high horizon along with flowering trees and a peacock. The upper members of palace architecture are also seen here continuing from the architectural features in the middle ground. There are *chhatrīs* flanking each other, behind which can be seen a small room topped by a dome.

Gem Palace Text:

खम्माइचि रागिणी
वासो वसानाशरंदशुशुभ्रम्
फुल्लावदातं चतुराननस्य ।
विरंचिवेदीपरिकर्मसक्ता
खम्भावतीलक्ष्मविचित्रसेवा* ।।

Khammāichirāgiṇī
Vāso Vasānāśaradaṁśuśubhram
Phullāvadātam chaturānanasya ।
Virañchivedīparikarmasaktā
Khambhāvatilakṣmavichitrasevā ।।

The metre is *Upajāti*.

Translation: Wearing an apparel which is white like the autumnal moon-beams, (dress like the) blooming white flowers, the four-faced one, engaged in preparing the *vedī* for Brahmā, Khambhāvati is characterized by this marvellous service.

* लक्ष्मि लक्षणैः विचित्रा अद्भुता सेवा यस्याः सा इत्यर्थः



There is a mustard border all around the painting which has the text on top (pl. 3.3). The pictorial space is divided into three distinct zones, viz. a broad middle ground flanked by a narrow strip of sky on the top and another narrow strip depicting a stream below. The dominant centre space is the scene of action. It depicts the worship of a four faced (*Chaturānana*) Brahmā who is seated on a lotus (*kamalāsana*). The lotus has been finely shaded. Above him is a floral canopy tied to two trees, viz. a mango tree and presumably the *kanera* tree, both of which are frequently depicted in this set of paintings. Brahmā is garbed in an 'autumnal-white garment'. His *uttarīya* or scarf is certainly a diaphanous white. However, his *dhotī* or lower garment is of brilliant yellow silk. The pleats of the *dhotī* are shown meticulously. The artist seems to have had some difficulty in depicting four faces. It is simple to depict one or three in a symmetrical manner, but four, being an even number, presented some difficulty. He ended up showing two faces in profile on each side. However, the central space seems to have been a critical passage for him and has been painted rather dubiously. It has two ears painted on it. He has also tried to place a three-peaked crown on four heads, in a rather ingenious manner. Nevertheless, the bearded faces of Brahmā are well-painted. He holds the book or the *Veda* in one of his four hands. A *yajña* (religious sacrifice) is taking place. Two ladies are shown in front; one pouring *ghī* (clarified butter) in the crackling fire altar and the other holding a plate of flowers. The waves of the stream in the foreground are shown by the basket-weave pattern. The artist has given a rich red colour to the wide space of the central ground, which imparts brilliance to this painting. This red backdrop is separated from the ground on which the action is taking place.

There is a very interesting depiction of this rāga in Malwa painting (mid-17th century) from Bharat Kala Bhavan. It shows a royal lady performing a *yajña* and Brahmā officiating as a priest. What is interesting is that the *vedī* for the *yajña* has definitely been prepared (as referred to by earlier textual iconography)! The marble terrace has been smeared (*lepana*) by red-ochre and an ornamental floral scroll with rice-flour paste has been drawn. The same has been executed around the *havana kuṇḍa* or sacrificial fire. It is the evening time as denoted by the dark sky and the burning lamps.

The *yajña* signifies the cosmos. Brahmā is the creator. The Gem Palace Khambhāvati *rāgachitra* symbolizes the entire creation, the symbol of which is the *yājñika vedī* which symbolizes the cosmos. It may be noted that in Hindu philosophy *sṛṣṭi* or creation is said to be compounded of the *pañchamahābhūta* or five elements, viz. water, fire, earth, sky and ether. Brahmā is also said to be *Sraṣṭā* or Creator of the five elements, four are clearly seen in this painting, viz. water, fire, earth, and sky. A close perusal of the sky reveals a thin red line dividing it into two distinct parts, presumably, the sky and ether. At a deeper level, the painting reflects a significant rendition of the *Sraṣṭā* or Brahmā, his *sṛṣṭi* as compounded in the *pañchamahābhūta* and the *yajña* or ritual fire as representing the bridge between the microcosm and the macrocosm and beyond.

The iconography, both text and visual is certainly quite unusual though specific. One may here point out that temples solely dedicated to Brahmā were not in the order of the day. In fact, the Pushkar temple at Ajmer in Rajasthan is one of the only significant Brahmā temples in North India and is a renowned place of pilgrimage. The shrine has the image of Brahmā



॥षेनाइचीरागिणी॥ वासोवसानाशरदत्रयुत्रंफुल्लावदानुंचत्रगननम्य॥
॥विरंचवेदीपरिकर्मसक्ताषेनावतीलष्टविचित्रमेवा॥८॥ ॥श्री॥ ॥श॥ ॥



3.3 Khambhāvati Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/17

and his second consort Gāyatrī. It is said that Brahmā performed a *yajña* by the Pushkar Lake. Sāvitrī, his wife, was not present there to perform the *yajña* with him and hence he requested god Indra to find a suitable wife for him to accompany him in the *yajña*. Indra managed to find only a Gujjar maiden of the Gujjar tribe, who is sanctified by passing her through the body of a cow. In this second birth, she was named Gāyatrī. Brahmā married Gāyatrī. He completed the *yajña* with Gāyatrī sitting beside him and giving *āhuti* or offerings to the fire. Seeing this situation, his first wife Sāvitrī cursed Brahmā saying that no one would worship him. The curse is, however, mitigated as his worship is permitted at Pushkar.²

Once a year, during Kārtika Purnimā (full moon night in October-November), a big religious festival is held in Brahmā's honour. Various rituals are also performed in this temple then. It seems that this legend is the context of the iconography of this rāga. The lake seems to denote the Pushkar Lake by which the legendary *yajña* had taken place. It may be noted that Brahmā is not being worshiped but is performing the worship. In fact, Brahmā appears to be presiding at the *yajña* as he, too, is shown pouring *ghī* from an *āchamana* (spoon-like ritual object) into the fire. The two women, pouring oblations and carrying offerings, appear to be his wives Gāyatrī and Sāvitrī.

The text says that Khambhāvati is engaged in preparing the altar (*vedī*) of the fire-ritual (*yajña*) for the worship of Brahmā. Accordingly, two women are shown carrying offerings pouring oblations in the fire of the sacred altar.

The term *vichitra sevā* is interesting as it has a technical connotation in the Vallabhāchārya cult. 'Sevā' is a technical term which indicates *sādhana bhakti* as differentiated from *sādhya bhakti*. 'Sevā' is serving the lord through chanting of his names and worshipping his forms through various rituals, i.e. *japa*, *pūjā*, *havana* etc. This may be purely ritualistic or the ritual may be accompanied with *rāgātmika bhakti*, i.e. emotions. The *sevā* indicated here is the preparation and ornamentation of the altar. It may be pointed out that women are known to have prepared the *vedīs* or altars of the *yajña* right since Vedic times. The rāga Khambhāvati is, however, no longer sung.

ENDNOTES

1. त्रिगुणा खंभावती च आभेरी ककुभा तथा ।
विरटी चैव सावेरी षडेताः पञ्चमे मताः ।। *AP*, 238.19;

मध्यमेन निषादेनान्दोलिता त्यक्तपञ्चमा ।
खम्भाइतिस्तदंशान्ता शृङ्गारे विनियुज्यते ।।
इति खम्भाइतिः । *SRT*, II.2.138-139.

2. *Śrīpadmapurāṇam* vol. I, edited by Charudeva Shastri (Delhi: Nag Publishers, 1996), *Sṛṣṭi Khaṇḍa*, pp. 101-105.



Sāraṅga



Sāraṅga does not appear to be an ancient rāga as it is not mentioned in the early texts. Its textual iconography as well as visual depiction is seen in the 16th century. One of the earliest *rāgadhyānas* is seen in the *RK* which describes the rāga thus:

With his hair tied up with a flower garland, bearing the *vīṇā* on his glossy shoulder region, amidst his beloveds under the mango tree, (so) shines the tasteful (aesthetic) Sāraṅga rāga.¹

Thereafter, the two motifs, viz. a *vīṇā* and standing with a beloved companion (*sakhā* or *sakhī*) under some flowering or fruit tree seems to have become the leitmotif of the textual iconography of this rāga.

The same may be seen in the *SD* which describes this melody with the nomenclature of Sāraṅganatṭā.

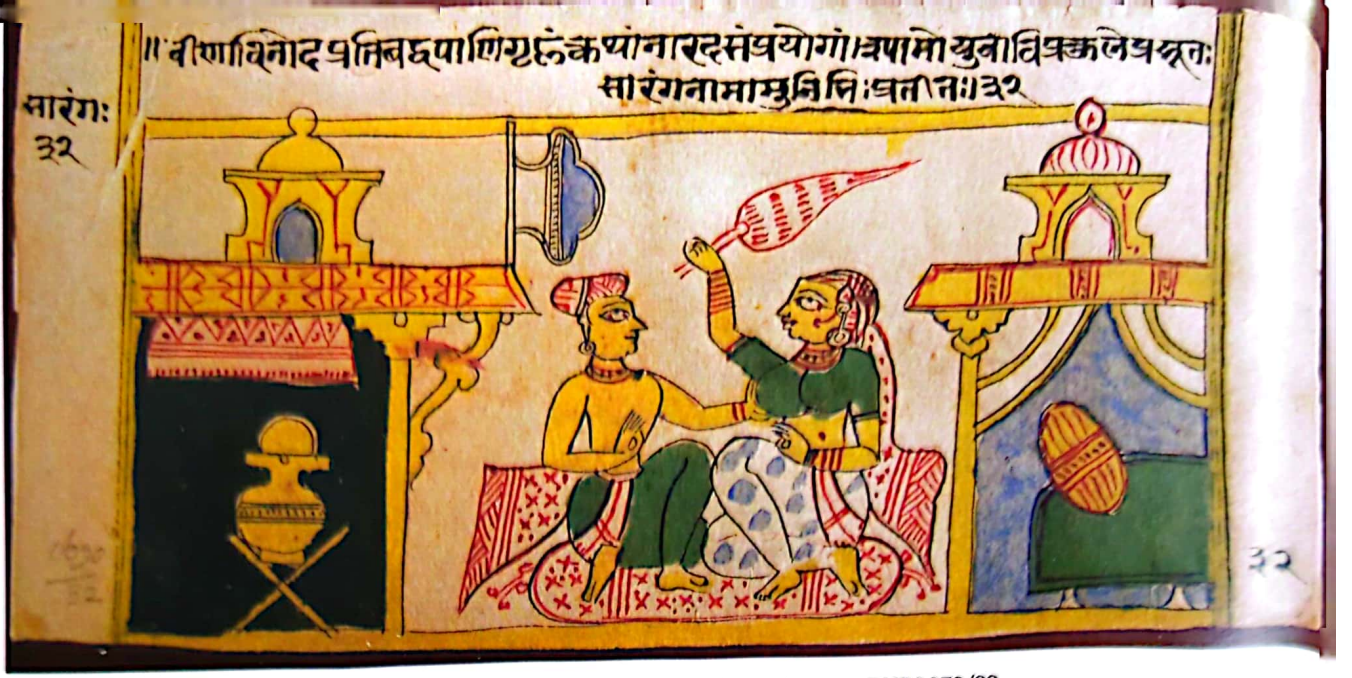
Carrying a *vīṇā*, with her braid tied up firmly, accompanied by her companion at the foot of the Vaṇjula² tree, her body bent and with a golden hue, Sāraṅganatṭā is said to be finely dressed.³

An alternative verse is also given in the *SD*. It describes Sāraṅganatṭā as follows:

Holding a *vīṇā* in her hands and seated with her companion at the foot of the *kalpataru* (wish fulfilling tree), with her chignon firmly tied up, Sāraṅgī is said to be a good actress.⁴

The *vīṇā*, again, is the very first word of the textual iconography of the Bharat Kala Bhavan painting.





4.1 *Sāraṅga Rāgini*, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/32

Bharat Kala Bhavan Text:

सारङ्ग :

वीणाविनोदप्रतिबद्धपाणिः

गृह्णन्कथां नारदसंप्रयोगाम् ।

श्यामो युवा विप्रकुले प्रसूतः

सारङ्गनामा मुनिभिः प्रणीतः† । ।

Sāraṅgaḥ

Vīṇāvinodapratibaddhapāṇiḥ

Gṛhṇāṅkathām nāradasamprayogām ।

Śyāmo yuvā viprakule prasūtaḥ

Sāraṅganāmā munibhiḥ praṇītaḥ । ।

The metre is *Upajāti*.

Translation: One whose hand holds the *vīṇā* for entertainment, grasping the story used by Nārada, the dusky youth born in a Brāhmaṇa family is known to the sages by the name of *Sāraṅga*.

There is a complete lack of coordination between text and image in this *rāgachitra* (pl. 4.1). While the text refers to the *vīṇā*, it is conspicuous by its absence in the painting. The youth, instead of holding the *vīṇā*, grasps the voluptuous breast of the lady waving the

* The incorrectly written word has been emended to *grhṇan*.

† *Pratītaḥ* has been emended to *praṇītaḥ*.



fly whisk. He appears more of an aristocrat than a Brāhmaṇa. While the mention of the *vīṇā* continues, a new component here is a mention of the celestial sage *devarṣi* Nārada. He was fabled for his proficiency in music, and for carrying his *vīṇā*. In fact, he is often regarded as the inventor of the *vīṇā*.

The Chawand series has a *rāgachitra* of Sāraṅga. Its *chitrapada* is as follows:

Chawand Text:

सारङ्गरागिणी

तन्त्रीकरग्रहेतुसन्नारदकथाप्रसङ्ग

घृतकलसारङ्गः को उपजि जोबनघन कोऽनङ्गः

Sāraṅgarāgiṇī

Tantrī karagrahahetusannāradakathāprasāṅga*

Ghṛtakalasāraṅgaḥ ko upaji jobanaghana ko'naṅgaḥ

Comment: With regard to the metre, the verse attempts an *Anuṣṭupa* in the first part but is erroneous. In the second part also there are errors. Unfortunately, no metre can be traced in this part as the Sanskrit has been mixed with slight old Hindi and Prākṛt.

Translation: Line 1: (Because of) bearing the *vīṇā* in hand, the context of the beautiful Nārada story is happening (created).

Line 2: (Because of) bearing (in the throat) the sweet, indistinct Sāraṅga (rāga), cupid, whose essence is youth, has been made manifest.

In the word '*sannanārada*', there is a pun attached to the word '*sanna*' which is the present participle for 'happening', it can also mean '*sat+nārada*', meaning the good Nārada story. The man and the *vīṇā* depicted in the *rāgachitra* conjures up the image of Nārada, thereby creating the context of the good Nārada story, imparting the devotional context.

Further, there is a pun in the word 'Sāraṅga' as well. The most popular meaning of Sāraṅga is a spotted deer, antelope. The term also means the god of love, whose very essence is youth and beauty. The singing of Sāraṅga evokes *rati bhāva* or love and creates a romantic mood or *śṛṅgāra rasa*. Here, the context of love is made manifest by the presence of Anaṅga, the god of love, thereby evoking the *kāma bhāva* and *śṛṅgāra rasa*. Yet another meaning of Sāraṅga is a peacock. The voice of the peacock harkens cupid and enhances the romantic mood.

This is how the two contexts are created in which we find the *bhakti* rasa and *śṛṅgāra* rasa.

While the language is defective, the scribe has used the word 'Sāraṅga' quite dexterously. The idea behind the word is well thought out. It means not only the Sāraṅga rāga being made manifest but also the god of love.

We observe the *śleṣamūlakapratīyamānotprekṣā alaṅkāra* here.

* *Tantī* has been emended to *tantrī*.



॥ ततीकरग्रहा हेतुर्नः नारदकथाप्रसीगः ॥ भृङ्गचक्रवर्तनगरंगकोट
पञ्चि। जेवन्तधनकोर्नगः ॥ १

नारदरामिणी २२



Sāraṅga Rāgiṇī, c. 1605 CE, Chawand, Victoria and Albert Museum, London, Accession no. IS.39-1953

In the painting (pl. 4.2), we see the mustard yellow border with the *chitrapada* on top. The pictorial space of the painting is divided into two almost equal parts. The lower half consists of a narrow foreground containing a pair of peacocks and a water pot. It is quite bare without the customary flowering bushes, slippers and flight of stairs leading up to the middle ground. This is probably because the location of the scene unfolding before us is a temple and not a palace. The temple depicted is in the Nāgara style, containing a *śikhara* and a *maṇḍapa*.

In the middle ground, we find two male protagonists seated on a high temple platform playing musical instruments in worship. They are seated within the open temple *maṇḍapa*. They both wear turbans and have heavy moustaches. Their eyes are fish shaped with small pupils; they have heavy jaws, small chins and large noses in the style of early Mewar paintings. The first one wears a bright yellow *dhotī* and has a *tantrī* or *vīṇā* in his hand as mentioned in the text. The red Mewar background stretches across the open spaces of the middle ground, behind the protagonist and beyond the *garbhagrha*.

The *garbhagrha* has been placed to the left of the middle ground. A peacock has climbed up on the platform and placed itself along the wall. The upper half of the painting has the Nāgara *śikhara* of the temple and a dome covering the *maṇḍapa*. There are clouds in the sky. There are palm and other flowering trees around. There is a fourth peacock perched on top of one of the trees towards the right.

The textual iconography for Sāraṅga in *RV* is thus:

Clad in yellow, dark body, beautifully ornamented and with a bow, Sāraṅga is on Garuḍa and is one in whose hands are the lotus, conch-shell, mace and discus.⁵

The iconography here is clearly that of Viṣṇu, instead of Nārada. In later mythology, he is a friend of Kṛṣṇa. Gradually, the form of Kṛṣṇa (one of the incarnations of Viṣṇu) started being superimposed upon Nārada. This becomes manifest in the visual imagery of the Gem Palace *rāgachitra* of Sāraṅga.

Gem Palace Text:

सारङ्गरागिणी

वीणामाधाय कंठे हरिगुणगणनापूर्वकं भक्तिसक्तः

सख्याश्च प्रीतिभाजो रहसि च पुरतः कोविदो गीतशास्त्रे ।

गायन् गायन् प्रमोदं भजति मुनियतिर्नारदः पर्वताक्तः†

सोऽयं सोऽयं कवीन्द्रैश्च चतुरचतुरैः रागसारङ्ग उक्तः ।।

Sāraṅgarāgīṇī

Vīṇāmādhāya kaṇṭhe hariguṇagaṇanā pūrvakam bhaktisaktaḥ

Sakhyāścha prītibhājo rahasi cha purataḥ kovido gītaśāstre ।

Gāyan gāyan pramodam bhajati muniyatir nāradaḥ parvatāaktaḥ

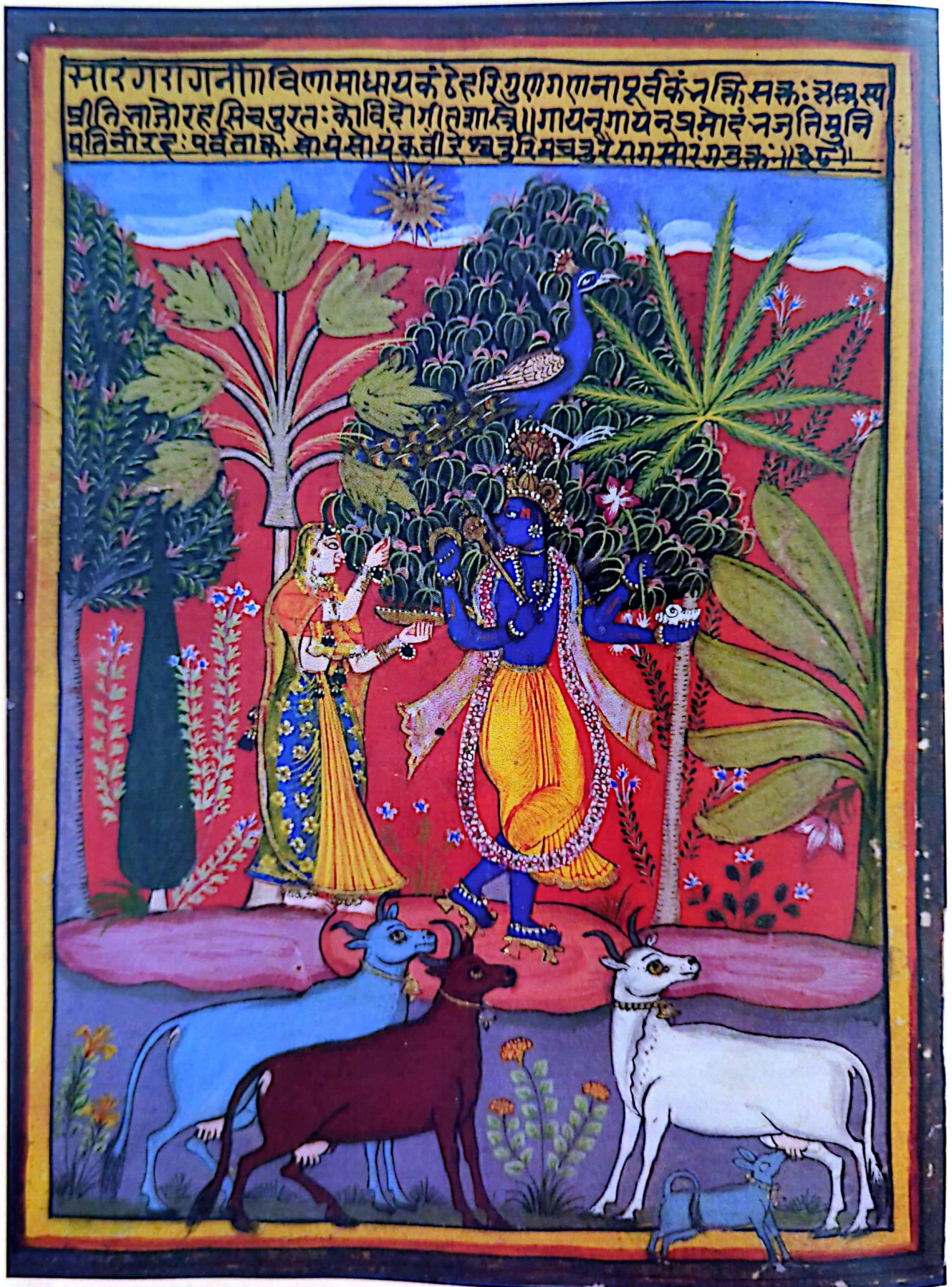
So'yam so'yam kavīndraiścha chaturachaturaiḥ rāgasāraṅga uktaḥ ।।

Comment: The metre of this verse is *Sragdharā*. *Sragdharā* is a long and complex metre. The choice of this complex metre seems to have been deliberate. “*Sragdharā*” means ‘wearing a garland’ or ‘bearing a garland’. It is suggestive of the ‘garland wearing’ Sāraṅga rāga in the centre. The *sakhī* is bearing a garland and Hari/Nārada is wearing a garland. In fact, this

* *Sakhyāḥ* is Nominative plural of *sakhī*. However, since there is only one *sakhī* here, it has been corrected to *sakhyāścha*, which is Genitive singular of *sakhī*.

† It should be *āktaparvataḥ*.





4.3 Sārāṅga Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/11

rāgachitra has the richest word images as well as visual imagery. Thus the text of the painting has a complex metre, *alamkāras* (figures of speech) like *anuprāsa* (alliteration) and *śleṣa* (pun). The verse itself suggests that it is composed by the 'cleverest of the clever' (*chatura chaturaiḥ*).

Translation: Carrying a *vīṇā* on his neck, devotionally attached and singing the praises of Hari; in solitude, in front of his beloved (female) friend, an expert in the science of music, the sage Nārada is singing in delight and devotion on the mountain (literally, the mountain is being anointed or decorated by him, i.e. by his standing on it). He is the same, the same *rāga* called Sāraṅga by the great poets who are the cleverest of the clever.

In the text, *ākṭaḥ* is intended as '*añchitaḥ*' which means 'venerated'. The mountain is being decorated by Nārada because he is standing on it. The boulder like pink-tinted rocks are suggestive of the mountain here. However, Parvata is also a well-known companion of Nārada in the Vedic lore. The meaning then, would be 'Nārada, who is venerated by Parvata.'

It seems that there is a pun (*śleṣa*) intended here. Nārada stands on the *parvata* or mountain and thus it is being anointed or decorated by him. On the other hand, it could also refer to Nārada being venerated by this companion Parvata.

The visual imagery is splendid (pl. 4.3). This may be seen in the rich red ground, glowing colours, the gold *alamkāras* or ornaments of the man, woman and cows, and the scintillating figure of the male protagonist in the centre. There is a lavish use of gold in this painting but it has been used dexterously. One may note the gold vessel and ornaments of the lady as also of Hari/Nārada. One notices the gold *khaḍḍāu* (slippers) on his feet. Particularly startling is the use of gold for shading of the eyes of the cows! Gold bells tinkle in their necks.

Various coloured cows, maroon, blue and white are seen and these are common in mid-17th century Mewar paintings. The presence of these cows and the lush wood-land behind evoke the ambience of Vrindāvana of Hari. An interesting fact is that at present, the Bṛndabānī Sāraṅga *rāga* is more popular than Śuddha Sāraṅga.

It seems that the poet and painter have both composed and painted with delight and devotion (*pramodam bhajati*). This verse is not seen in the Bharat Kala Bhavan series of *rāgachitras* nor in any of the earlier texts. While the textual imagery retains Nārada as the main protagonist and says that he is devotedly singing the praises of Hari, the visual imagery has superimposed the figure of Hari or Viṣṇu on Nārada. The main protagonist here is *pītāmbara* (clad in yellow), dark complexioned, with splendid ornaments and carries the lotus, conch-shell, mace and discus instead of the *vīṇā*.



ENDNOTES

1. प्रमूनमातापरिबद्धकेशो वीणां दधानो त्वसदंसदेशे।
समं प्रियाभिः सहकारमूले सारङ्गरागो रसिको विभाति।। *RK*, 2.169.
2. Monier Williams, *A Sanskrit English Dictionary* (London: Oxford University Press, 1956), 914. *Vañjula* is either the *asoka* tree or hibiscus; Vaman Shivaram Apte, *The Practical Sanskrit-English Dictionary* (Poona: Prasad Prakashan, 1957-1959), 959. Apte suggests *asoka* or bamboo.
3. वीणां दधाना दृढबद्धवेणी
सख्या समं वञ्जुतवृक्षमूले।
जाम्बुनदाभा च निषण्णेदहा
सारङ्गनृत्त कथिता सुवेशा।। *Saṅgita Darpaṇa* of Dāmodara Miśra, edited by Raja Sourindro Mohun Tagore (Calcutta: J.C. Bose and Company, 1881), *Rāgādhyāya, Dhyāna* of v. 84 (a). *Saṅgita Darpaṇa* will hereafter be referred to as *SD*.
4. करधृतवीणा सख्या सहोपविष्टा च कल्पतरूमूले।
दृढतरनिबद्धकवरी सारङ्गी सा सुरङ्गिणी प्रोक्ता।। *SD, Rāgādhyāya, dhyāna* of v. 84 (b).
5. पीताम्बरोऽसिततनुर्ललितालंकृतिरूपेतचापेषुः।
सारङ्गो गरूडाङ्गोऽम्बुजकम्बुगदारिधारिकरः।। *RV*, 5.189.



5

Ascetics

Devagandhāra | Malhāra | Kedāra

Aḍānā | Baṅgāla



Devagandhāra



Devagandhāra, Malhāra, Kedāra and Aḍāṇā all have the iconography of an ascetic. The *AP*¹ says that Devagandhārī is born of Śrī. The *SPS*² considers Devagandhārī a *bhāṣā* of Śrī and the *dhyāna* says that “it has a red glow, wears yellow robes and rides a horse.” The *RK*³ says that, “He is surrounded by the women of the (celestials like) *gāndharvas*, *vidyādharas* and *kinnaras*. He finds love in the festival of dance, he is always well known as Devagandhāra.”

None of the *dhyānas*, sacred or secular, really prepare one for the *chitrapadas* of the *rāgachitras*. These reveal the iconography of an ascetic.

Bharat Kala Bhavan Text:

गन्धाररागः

जटां* दधानः कृतभूतिभूषणः†

कषायवासाः कृशदेहयष्टिः।

संयोगपट्टीकृतनेत्रमुद्रो

गन्धाररागः कथितस्तपस्वी।।

Gandhārarāgaḥ

Jaṭām dadhānaḥ kṛtabhūtibhūṣaṇaḥ

Kaṣāyavāsāḥ kṛśadehayaṣṭiḥ।

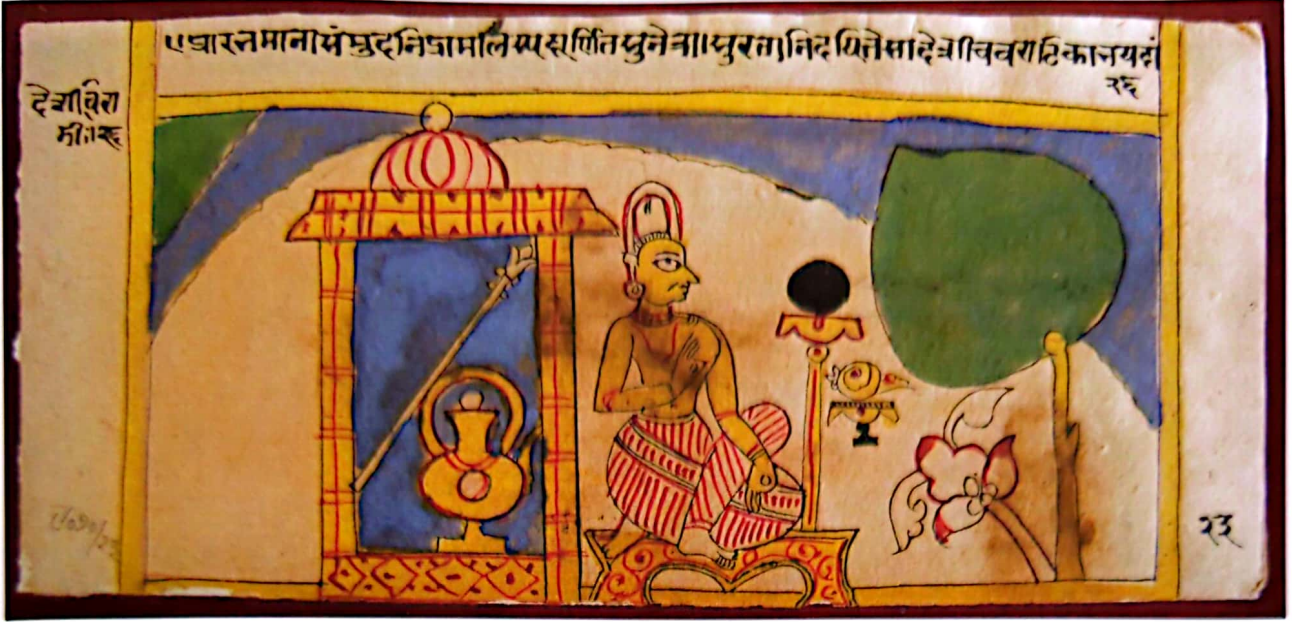
Samyogapaṭṭīkṛtanetramudro

Gandhārarāgaḥ kathitastapasvī।।

* *Jāṭā* is grammatically incorrect and has been emended to *jaṭām*.

† *Bhuṣaṇo* has been emended to *bhūṣaṇaḥ*.





5.1 Deśavarāṭī Rāgini, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/23

The metre is *Upajāti* though the first *pāda* seems that of *Vanśastha*.

Translation: Bearing matted locks and with prolific ornaments, garbed in ochre robe and with a slender body, with a *yoga paṭṭī* and a stance of closed eyes, Gandhāra rāga is said to be an ascetic.

At first glance, it appears that the text and image just do not construe. Actually, the images of Deśavarāṭī and Gandhāra have got interchanged. Hence, we may consider here the image of Deśavarāṭī which is actually that of Gandhāra (pl. 5.1). It depicts a dwelling in an *upavana* or grove. The location is suggested by a single tree. The ascetic's staff and water-pot (*kamaṇḍalu*) can be seen in his dwelling. He is sitting outside on a low seat. He is depicted as described in the text. He is shown with matted locks, ornaments (earrings and choker), in a yogic *mudrā* and the *yoga paṭṭī* is around him. The beaked nose, double chin and swelling torso derive from the West Indian tradition. He is a Vaiṣṇava devotee. This is evident by the fact that he is worshipping the Śāligrāma, the aniconic form of Viṣṇu. There is a conch shell in front of him. Beyond a sweeping curve, there is a blue curved strip to indicate the sky.

The Gem Palace has a similar textual iconography.

Gem Palace Text:

देवगंधाररागिणी-

जटां दधानः कृतंकटसूत्रः

कषायवस्त्रः कृशदेहयष्टिः।

संयोगपादावृतनेत्रमुद्रो

गंधाररागः कथितस्तपस्वी।।





5.2 Devagandhāra Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/22

*Devaganhārarāgiṇī-
Jaṭām dadhānaḥ kṛtakaṇṭhasūtraḥ
Kaṣāyavastraḥ kṛśadehayaṣṭiḥ |
Saṁyogapādāvr̥tanetramudro
Gandhārarāgaḥ kathitastapasvī ||*

The metre is *Upajāti*.

Translation: Bearing matted locks, wearing a string on the neck, garbed in ochre robe and with a slender body, with his feet joined together and with the *mudrā* (stance) of closed eyes, Gandhāra rāga is said to be an ascetic.

The pictorial space is divided into three uneven registers (pl. 5.2). The foreground depicts a lake, the middle ground, which is the largest, depicts an ascetic and his dwelling and the upper strip is the high horizon. This is the picture of an ascetic living presumably on the outskirts of a forest (*upavana*). The dwelling is near a lake. The lake is shown in a formulaic manner with the typical flora and fauna. It has lotus buds, half opened lotuses and fully blooming lotuses. It has tigerfish and geese. The dwelling is shown like a shrine. The *śikhara* is depicted like a *śekhara śikhara*; the *śekhara*s are drawn below as also the small dormer window like opening seen on such temples in Mewar. Utensils, a pitcher and a dish are seen. A *havana kuṇḍa* and sacrificial fire is seen on the ground in front. An emaciated ascetic is seated on a tiger skin outside below the trees. He has long, dusty matted locks (*jaṭā*), is bearded, wears probably a lotus-seed string in his neck and bears a rosary in his hand.

He is half naked, has a bare chest and wears a bright vermillion *dhotī* patterned with white and gold flowers. He bears the Vaiṣṇava vermillion marks on his body. The grove is suggested by the painting of a couple of trees and flowering shrubs. One of the trees is a mango tree. The place is teeming with birds and animals. There are fine grey and red birds shown and two squirrels scamper up the trees.

ENDNOTES

1. गौरी कोला च गान्धारी द्राविडी मालकोसिका ।
षष्ठी स्याद्देवगान्धारी श्रीरागाच्च विनिर्गता ।। *AP*, 238.16.
2. *Saṁgītapaniṣat Sāroddhāra: A Work on Indian Music and Dancing* by Vachanāchārya Sudhākalaśa, edited by Umakant Premchand Shah (Baroda: Oriental Institute, 1961), 3.82. *Saṁgītapaniṣat Sāroddhāra* will hereafter be referred to as *SPS*.
3. गन्धर्वविद्याधरकिन्नराणां नितम्बिनीभिः परिवेष्टितोऽसौ ।
नृत्योत्सवे प्रीतिमुपैति देवगान्धाररागो नितरां प्रसिद्धः ।। *RK*, 2.121.



Malhāra



Malhāra is said to be the limb (*upāṅga*) of rāga Andhālī in the 13th century text *SRT*¹ as well as the 15th century text *SR*². In the latter text, it is connected with the monsoon season. No separate *dhyāna mantras* are given for it.

It is only in *RK*³ that a *dhyāna mantra* emerges for rāga Malhāra. He is described as playing the *vīṇā*, has a melodic voice, a golden complexion and with a throbbing lotus ear (i.e. a beautiful ear keen for music). The word *Kāśmīrachitra* either refers to the place Kashmir or one who is picturesque with saffron. He has a face like the autumn moon which is always shining. The *RK* makes an autumnal (*śarada*) reference for Malhāra.

It may be clarified at this point that there is yet another *rāgiṇī* called Malhārikā or Mallārī. The usual iconography of this *rāgiṇī* is a lady with a *vīṇā* singing as she remembers her lover. The *RK*⁴ says that, “Malhārikā is as slender as a lotus stalk; she has a voice of the cuckoo. On the pretext of singing, she is remembering her lover, she holds a beautiful, excellent *vīṇā*. She who is bending with the fullness of youth is Malhārikā.” The *AP*⁵ mentions this *rāgiṇī* as an offshoot of Naṭanārāyaṇa. However, this *rāgiṇī* is distinct from Malhāra or Meghamalhāra.

In the Bharat Kala Bhavan series, an iconography is built up for Malhāra which describes an ascetic. Instead of the white autumnal face of the *RK*, here it is white hair.

Bharat Kala Bhavan Text:

मल्हाररागः

शरदावदातं* पलितं दधानः

प्रलम्बकर्णः कुमुदेंदुवर्णः†।



* *Śaravāvadātaḥ* has been emended to *Śaradāvadātām*.

† *Kumudedu* has been emended to *Kumundendu*.



6.1 Malhāra Rāḡinī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/31

कौपीनवासाः सुविहारचारी
मल्हाररागसुविशालमूर्तिः

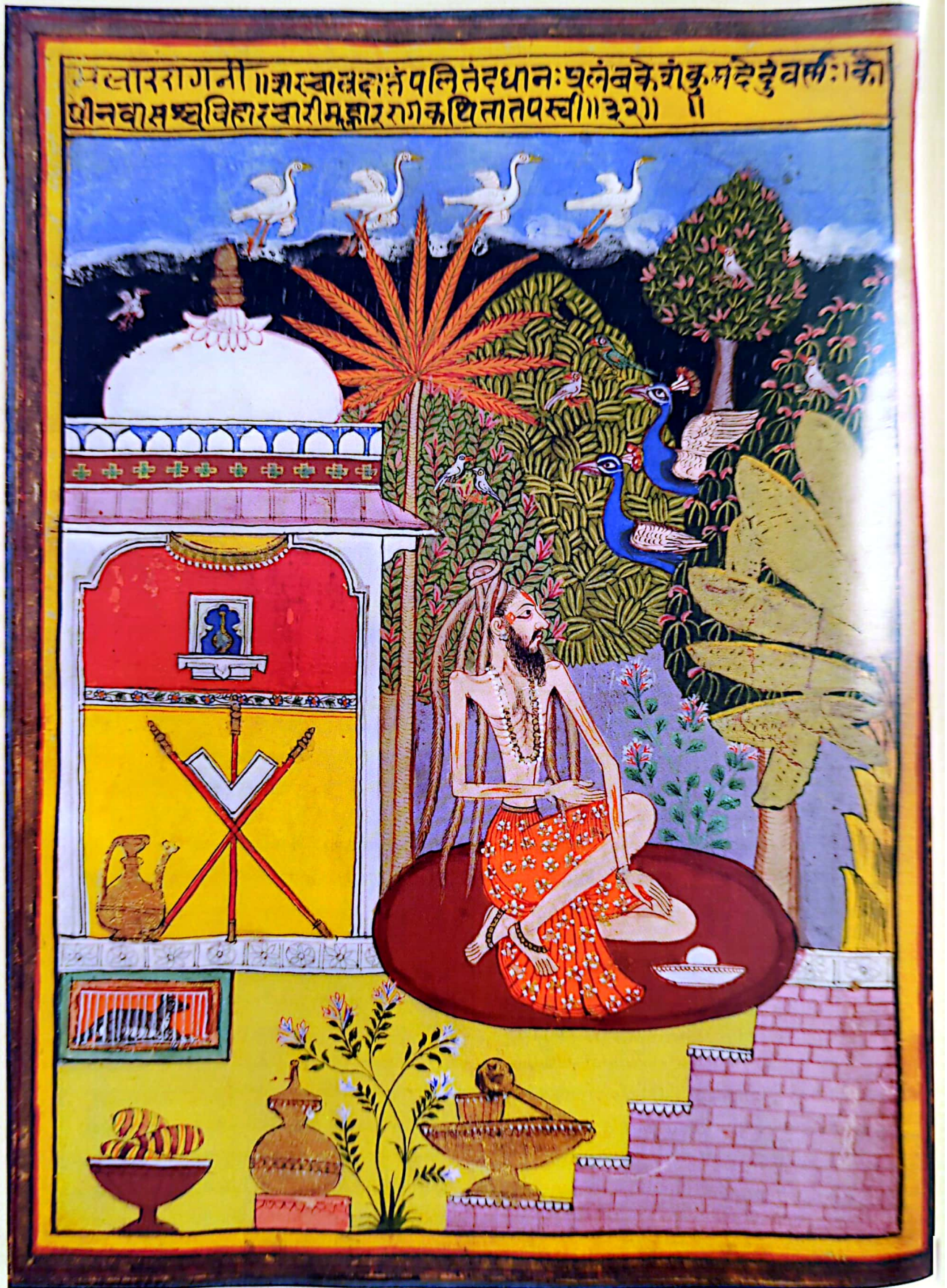
*Malhārarāgaḥ
Śaradāvadātam palitam dadhānaḥ
Pralambakarnaḥ kumudenduvarṇaḥ |
Kaupīnavāsāḥ suvihārachārī
Malhārarāgasuviśālamūrtiḥ ||*

The metre is *Upajāti*.

Translation: Having grey hair, white as autumn, with long ears, complexion like the water lily and the moon, dressed in a loin cloth, stationed in a good retreat, Malhāra rāga has a large and beautiful form.

There is no text-image co-ordination in the Bharat Kala Bhavan folio (pl. 6.1). Though the textual description is that of an ascetic yet the visual imagery is that of a young man and woman in *ratikriyā* (amorous play). One may note that there is continuity in drawing the metaphor from the season of autumn textually; however, the unique visual rendition with a very prominent rainbow seems to indicate the monsoon season. The text also mentions 'stationed in a good retreat' further suggesting the season of monsoon when ascetics took refuge in retreats. Though visually there is no indication of an ascetic, it appears that the rāga is in a stage of evolution and transformation. The date for this folio is in the time period of Emperor Akbar and it is said that Tansen innovated '*Mīyan-Ki-Malhar*'. While the iconography of rāga Malhāra was connected with autumn, Tansen seems to have brought about another version sung during the monsoon.





6.2 Malhara Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/25

Gem Palace Text:

मल्हाररागिणी

शरदावदातं* पलितं दधानः

प्रलम्बकेशं कुमुदेंदुवर्णः।

कौपीनवासाश्च विहारचारी†

मल्हाररागकथितस्तपस्वी‡ ।।

Malhārarāgiṇī

Śaradāvadātam palitam dadhānaḥ

Pralambakeśam kumudenduvarṇaḥ ।

Kaupīnavāsāścha vihārachārī

Malhārarāgakathitastapasvī ।।

The metre is *Upajāti*.

Translation: Having grey hair, white as the autumn, with hanging hair (long matted locks), complexion like the water lily and the moon, dressed in a loin cloth, stationed in a retreat, Malhāra rāga is said to be an ascetic.

The Gem Palace painting draws upon the textual iconography of the Bharat Kala Bhavan series (pl. 6.2). However, the Gem Palace series has a strong text-image co-ordination.

Visually, the entire composition consists of an architectural component suggesting an interior space as well as exterior space. Though the artist tries to be as simple as possible in his depiction, yet the structure looks like a marble shrine. There is a high platform with a flight of stairs leading up to the *chabūtarā* or high platform outside the retreat. An ascetic is seated on a mat on the platform in this exterior space. Ascetics stay in a retreat in the monsoon season as they are unable to move about for alms. What is of particular interest is the peculiar rendition of the ascetic. He wears a vermillion *ghāgharā* like *dhotī* with gold and white flowers on it, anklets on his feet and saffron marks on his face and arms. He has the emaciated body of an ascetic, long beard and hair tied up in matted locks while the rest flows down. There is a small marble bowl (*kharala*) for crushing the herbs in front of him. At the base of the stairs, there are various objects, some clearly associated with the ascetic life like the *havana kuṇḍa* with bowl and ladle for *ghī*, and others are placed as a convention like the bowl containing melons and the water pitcher, seen in many Gem Palace paintings. The interior of the hermitage is painted yellow and red. There are three spear-like rods holding up what looks like a holy book and a *surāhī* (water pitcher) is kept at the base. There are lush green trees in the background laden with flowers and inhabited with birds like peacocks, *koyala*, parrots etc. The sky is indicated as cloudy and dark and thus partly painted blue and

* *Śaravāvadātaḥ* has been emended to *Śaradāvadātam*.

† विहारे चरति - आचरति इत्यर्थः *Vāsaścha* has been emended to *vāsāścha*.

‡ *Kathitātapasvī* has been emended to *kathitastapasvī*.



partly black. Raindrops can be seen, while four cranes fly across the sky. The domesticated mongoose in a cage is perhaps there with the ascetic as a guard against snakes, who have a tendency of coming out of their holes to the ground surface during rains. In spite of no amorous activities related to this *rāgachitra*, a pair of peacocks is shown to imply monsoon. These little details are significant in suggesting the season.

ENDNOTES

1. मल्हारः

आन्धात्युपाङ्गं मल्हारः षड्जपञ्चमवर्जितः

धन्यासांशग्रहो मन्द्रगान्धारस्तारसप्तमः॥

इति मल्हारः। *SRT*, II.2.155.

2. ॥अथ मल्हारः॥

धांशग्रहन्यासयुतो गमन्द्रः सपञ्चमाभ्यां रहितो निदीप्तः।

अन्धात्युपाङ्गं जलदस्य काले मल्हारनामा किल षड्जगानः॥ *SR*, II.2.*Rāgāṅgagopāṅgaparikṣaṇam*.152.

3. ॥ध्यानम्॥

वीणातिवादः कलकण्ठनादः सुवर्णवर्णः स्फुरदब्जकर्णः।

काश्मीरचित्रः शरदिन्दुवक्त्रो मल्हारनामा नितरां विभाति॥

॥इति मल्हारः॥ *RK*, 2.155.

4. ॥ध्यानम्॥

मृणालतन्वी पिककण्ठनादिनी गानच्छलेन स्मरति प्रियं स्वकम्।

विपञ्चिकामञ्जुलपाणिरुत्तमा मल्हारिका यौवनभारसन्नता॥ *RK*, 94.

5. त्रोटकी मोटकी चैव दुम्बी नट्टा वराटका।

गान्धारी सिन्धुमल्हारी षड् वै नट्टनरायणाः॥ *AP*, 238.21.



Kedāra



Kedāra is not a very ancient rāga. References to it are seen in the 16th century. The *SPS*¹ makes a casual reference to it as a minor melodic form, calling it an *upāṅga* of Gauḍa. The *RK* gives the image of an ascetic:

Bearing the Ganges (Gaṅgādhara), with a beautiful crescent-moon tiara, with a serpent shining on his *yajña sūtra* (sacred cord), being engrossed in meditation, being in a yogic stance, Kedāra rāga shines as an ascetic.²

A similar textual iconography is given by the *RV* and *SD*. The *RV* has the following verse:

With matted locks, with a snake *yogapaṭṭa* with the crescent moon as tiara, bright with ashes (on his limbs), bearing the Ganges, Kedāra is an ascetic who is deeply immersed in meditation.³

The *SD* has the following verse:

Bearing matted locks, with a white crescent moon on top, carrying a serpent as the sacred cord, with a *yogapaṭṭa*, with the heart immersed in the contemplation of Gaṅgādhara (Śiva). She is Kedārikā, the *rāgiṇī* of Dīpaka.⁴

Here, Kedāra is called the feminine Kedārikā, but the iconography of the ascetic continues.

The Gem Palace images depicts an ascetic. The *chitrapada* also refers to a dusty ascetic. However, it says that he became an ascetic as he was separated from his beloved.





7.1 Kedāra Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/19

Gem Palace Text:

केदाररागिणी

प्रियाविरहसंतापरूषितो धूसरो यतिः।

केदाररागः श्यामोऽयं युवासर्वाङ्गसुन्दरः॥

Kedārarāgiṇī

Prīyāvīrahasantāparūṣito dhūsaro yatiḥ ।

Kedārāgaḥ śyāmo'yam yuvāsarvāṅgasundaraḥ ॥

The metre is *Anuṣṭupa*.

Translation: Marked (adorned) by the pangs of separation from his beloved, a dusty ascetic, the Kedāra rāga is a dusky young man, beauteous in every limb.

The painting is enclosed, as usual by the mustard border on all sides with the *chitrapada* written on top (pl. 7.1). The painting is divided into three irregular divisions: the foreground is a stream, the middle ground trees and sand in a mountainous region and the upper register is a strip of blue sky. Basically, the scene shows an ascetic sitting meditating on a hillside. There is a stream flowing nearby. The stream is depicted in a formulaic manner. The dark, turgid water is rendered by waves drawn with delicate brush strokes in a basket-weave pattern. Typical aquatic flora and fauna are shown. Lotuses as buds, half-opened and fully blooming are depicted. Tigerfish and cranes are shown. The rocky topography is suggested through stylized rocks, colourfully tinted in shades of orange, lavender and grey. The rest of the ground is depicted as flame-orange. A few trees and flowering shrubs can be seen. The mango, palm, *kanera* and a particularly impressive cypress have been depicted to suggest woodland. Monkeys and peacocks are depicted in the trees. The ascetic's cottage, partially concealed by a tree, is nearby. A bearded ascetic sits on a tigerskin on the hillside. His body appears grey as it is smeared with ashes. He is almost naked, except for a small loin cloth round him. He has a well-modelled body, one which seems to be practising yoga. The hair on his torso and underarms have also been realistically depicted.

This is the depiction of a Śaivite ascetic, which is rare in this series. In all possibility, he is a Pāśupata ascetic. The *Pāśupata Sūtra* enjoins the devotee to bathe (i.e. smear) ashes thrice a day and also sleep on ashes. The text itself suggests a body dusty with ashes. In the depiction too, one can see that the ascetic is clearly smeared with ashes and he appears to be a Pāśupata Śaiva. Further, there is a man in this folio who plays a beautifully ornamented double gourd *vīṇā*. It may be noted here that the *Pāśupata Sūtra* enjoins the devotee to indulge in laughter, music, dance etc.⁵

* *Dhusarī* has been emended to *dhūsaro*.

† *Ayaḥ* has been emended to *ayam*.



ENDNOTES

1. SPS. 3.115
2. गङ्गाधरः सुन्दरचन्द्रमौलिर्भुजङ्गमोद्भासुरयज्ञसूत्रः।
ध्याने निविष्टो धृतयोगपीठः केदाररागो जटिलो विभाति।। RK, 2.146.
3. जटिलोऽहियोगपट्टः सविधुशकलमौलिरुल्लसद्भसितः।
गङ्गाधरस्तपस्वी ध्यानरतोऽतीव केदारः।। RV, 5.208.
4. जटां दधाना सित चन्द्रमौलिः।
नागोत्तरीया कृतयोगपट्टा।।
गङ्गाधरध्याननिमग्नचित्ता।
केदारिका दीपकरागिणीयम्।।, SD, Rāgādhyaya, dhyāna of v.65.
5. *Pāśupatasūtra* with *Pañcārtha Bhāṣya* of Kauṇḍinya and *Gaṇakārikā Ratnatīkā* of Bhāsarvajña,
edited and translated by Alokmani Tripathi (New Delhi: Pratibha Prakashan, 1988), 1.2, 1.3, 1.8.



Aḍānā



Rāga Aḍānā is not an ancient rāga and is seen in the 17th century. The Gem Palace gives a cryptic *chitrapada*.

Gem Palace Text:

रागः अड़ाना

ध्यानं (धरति) * स्वरसेवासुरम्यः †

योगैः ‡ सुरसेवा § (नीवर) चारंमतिः ¶

अड़ानारागिणी गृह्णाति राज्यस्यैषा ** ।

Rāgaḥ Aḍānā

Dhyānam (dharati) Svarasevāsuramyaḥ

Yogaiḥ surasevānīrvichārammatih

Aḍānārāgiṇī grhṇāti rājyasyaiṣā ।

* *Dhare* is a Hindi word. The line is not a *dohā* in Hindi, but some sort of verse in corrupt Sanskrit. Hence the Sanskrit word for '*dhare*' has been substituted. The Sanskrit text is very corrupt and mixed up with Hindi words. The first two lines envisage a man since the nouns are in masculine gender. The last line with Aḍānārāgiṇī refers to a female. No particular metre can be detected. The rhythm is irregular. The verse is not complete.

† *Svarasevāsurammatih* has been emended to *svrasevāsuramyaḥ* which appears to suggest *riyāz* or musical practice.

‡ The Hindi word '*yogaiḥ*' has been substituted for '*yogaiḥ*'.

§ *Sursavā* has been emended to *surasevā*.

¶ *Nīvichārammatih* has been emended to *nīrvichārammatih*.

** *Aḍānārāganigrehanto rājasyaite* has been emended to *aḍānārāgiṇī grhṇāti rājyasyaiṣā*.





8.1 Aḍānā Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/20

Translation: One who is meditating and enjoying the melodious musical practice, (an ascetic) who serves the gods by practising *yoga* and one whose thoughts are stilled (i.e. of meditative mind), that is *Aḍānā rāgiṇī* which acquires a kingdom.

The *rāgachitra* shows an ascetic seated on a tiger-skin (pl. 8.1). His posture is erect, like that of a yogī. He is emaciated, has matted locks, is bearded and has a moustache. In fact, the hair on the torso and even the unseemly sight of hair on the underarms is shown realistically. He is seated in front of his retreat which is depicted akin to a small, domed marble shrine. A man waves a fan of peacock feathers over the ascetic in devotion. The devotion is evident by the fact that he is barefoot. He also holds the trident. This is what leads one to infer that the ascetic is Śaivite.

The man appears to be a royal personage or aristocrat as is apparent from his fine clothes. He wears a beautiful floral patterned *jāmā* with red flowers (highlighted in gold) and green leaves. He wears red pyjamas and a gold turban. It is probably night time as the narrow foreground which has flowering shrubs is dark grey in colour.

It is said that by singing *Aḍānā rāgiṇī*, one manages to acquire a kingdom. This explains the presence of the royal personage/aristocrat and his devotion to the ascetic. It may be stated that even now, both the *Aḍānā* and *Darabārī* rāgas have a bold and royal movement.



Baṅgāla



Rāga Baṅgāla is an ancient rāga and is mentioned in the *BD*. The *BD* clearly says that Vaṅkalī was born in the Bengal region and has a divine form. Mataṅga calls it a *bhāṣā* (melodic form). In performance, it was embellished by smooth and subtle notes by the performers.¹ Thus, Baṅgāli was neither a *grāmarāga* nor rāga but a further derivative form, the *bhāṣā*, yet it was a significant melodic form with sophisticated rendition. The *AP* refers to it as derived from Megha rāga.² The earliest *rāgadhyāna* is given in the *SR*, which says that, “It is for all seasons. It is to be used in joy in the *rasa* named *śṛṅgāra*, clad in yellow, adorned by a fair complexion, one with six (?) vehicles.”³

The *RK* has the following *rāgadhyāna*:

With a charming dress, attractive hair, blooming (large, joyous) eyes, face like the autumnal moon, ever pleasure-seeking, living in a new dwelling, the (rāga) named Baṅgāla has the splendor equal to the sun.⁴

However, the Bharat Kala Bhavan series gives a different iconography of rāga Baṅgāla. The ‘ever pleasure seeking’ *nāyaka* (hero) is described as a *tapasvī* or an ascetic.

Bharat Kala Bhavan Text:

बंगालरागः

मनोज्ञमौञ्जी* गुणगुम्फिताङ्गः

स्वच्छं दधानो धरणीधराय† ।

* *Guñjī* has been emended to *mauñjī*.

† *Dharasyaṇī* has been emended to *dharanī*.





9.1 Gurjarī Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/30

प्राशुंकुमारः कुमुदीयकान्तिः *
बङ्गालरागः† कथितस्तपस्वी ।।

Baṅgālarāgaḥ
Manojñamaunījiguṇagumphitāṅgaḥ
Svachchham dadhāno dharaṇīdharāya ।
Prāṇśukumāraḥ kumudīyakāntiḥ
Baṅgālarāgaḥ kathitastapasvī ।।

The metre is *Upajāti*.

Translation: With the charming string of the *muñja* grass⁵ tied to the limbs, wearing clean (clothes) for Dharaṇīdhara (Viṣṇu), the tall youth with a lily-like lustre, Baṅgāla rāga is said to be an ascetic.

The image painted is a complete mismatch (pl. 9.1). However, this is because the scribe has erroneously put the painting of Gurjarī rāga below it and the painting of Baṅgāla rāga has been done below Gurjarī! Yet another instance which shows that the scribe was literate but not familiar with the Sanskrit language. Here, we reflect upon the painting of Baṅgāla rāga (painted below Dakṣiṇa Gurjarī). In fact, there is a fair deal of text-image coordination.

Generally, the tiger (either nearby or as tiger-skin for a seat) is always associated with Baṅgāla rāga. We see here the presence of a tiger (which actually looks like a leopard) in

* *Kānti* has been emended to *kāntiḥ*.

† *Rāga* has been emended to *rāgaḥ*.



a rectangular space to the left. On the right, we see a tall, young man (*prāṁśukumāraḥ*) engaged in worship. He is worshipping the aniconic form of Viṣṇu. The black, round, polished stone is the *śāligrāma*, which is the aniconic form of Viṣṇu. It is placed on a metal stand. A smaller version of this is often seen placed on a *śiṃhāsana* in the *pūjāgrha* for domestic worship. He is worshipping by offering *tulasī* (basil) leaves to the *śāligrāma*. This is certainly interesting. Generally, Baṅgāla rāga is connected with Śaiva worship. But here, due to the strong Vaiṣṇava influence of Mewar we see the worship of Viṣṇu. Furthermore, the textual and visual iconography do not depict a hermit, but a young man, probably a Brāhmaṇa youth, worshipping. This seems to have paved the way for the hermit iconography.

An interesting feature of the Baṅgāla rāga is the presence of the tiger. The Sunderbans region of Bengal abounds with tigers. The tiger is closely associated with Bengal, just as the peacock is with Rajasthan. The tiger then is suggestive of the Bengal region itself and thus the regional connotations of the rāga. At a deeper level, the tiger is a metaphor for power; the power that is endowed to the devotee. Just as the Rajput prince or thakur (an aristocrat) hang the tiger-skin on their walls in their palaces or *havelīs* (mansions) as a demonstration of power, so the devotee or the ascetic, meditating in forests, is unafraid of the tigers there. He is imbued with spiritual power and is thus shown seated on the tiger skin!

This rāga is primarily concerned with Śiva worship. The *SD* has the following verse, "The long-eyed one carries the basket at her waist-cloth, the one whose left hand is adorned by the luminous trident, bright because of the ashes (besmeared), with the dense matted locks tied up, Baṅgālikā is thus called with a complexion like the rising sun."⁶

Though the subject is in the feminine gender, nonetheless, the attributes of Śiva are unmistakable. However, one may draw attention to the fact that the Bharat Kala Bhavan folio depicts the worship of Viṣṇu.

The text of the Chawand *rāgachitra* seems to follow the Bharat Kala Bhavan text.

Chawand Text:

बङ्गालरागिणी

मनोज्ञमौञ्जी*गुणगुम्फिताङ्गः

स्वच्छं दधानो†धरणीधराय‡।

प्राशुङ्कुमारः कुमुदीयकाद्युतिः§

.....

Baṅgalrāgiṇī

Manojñamaunījīguṇagumphiṭāṅgaḥ

Svachchham dadhāno Dharaṇidharāya I

Prāṁśukumāraḥ kumudīyakādyutiḥ

.....

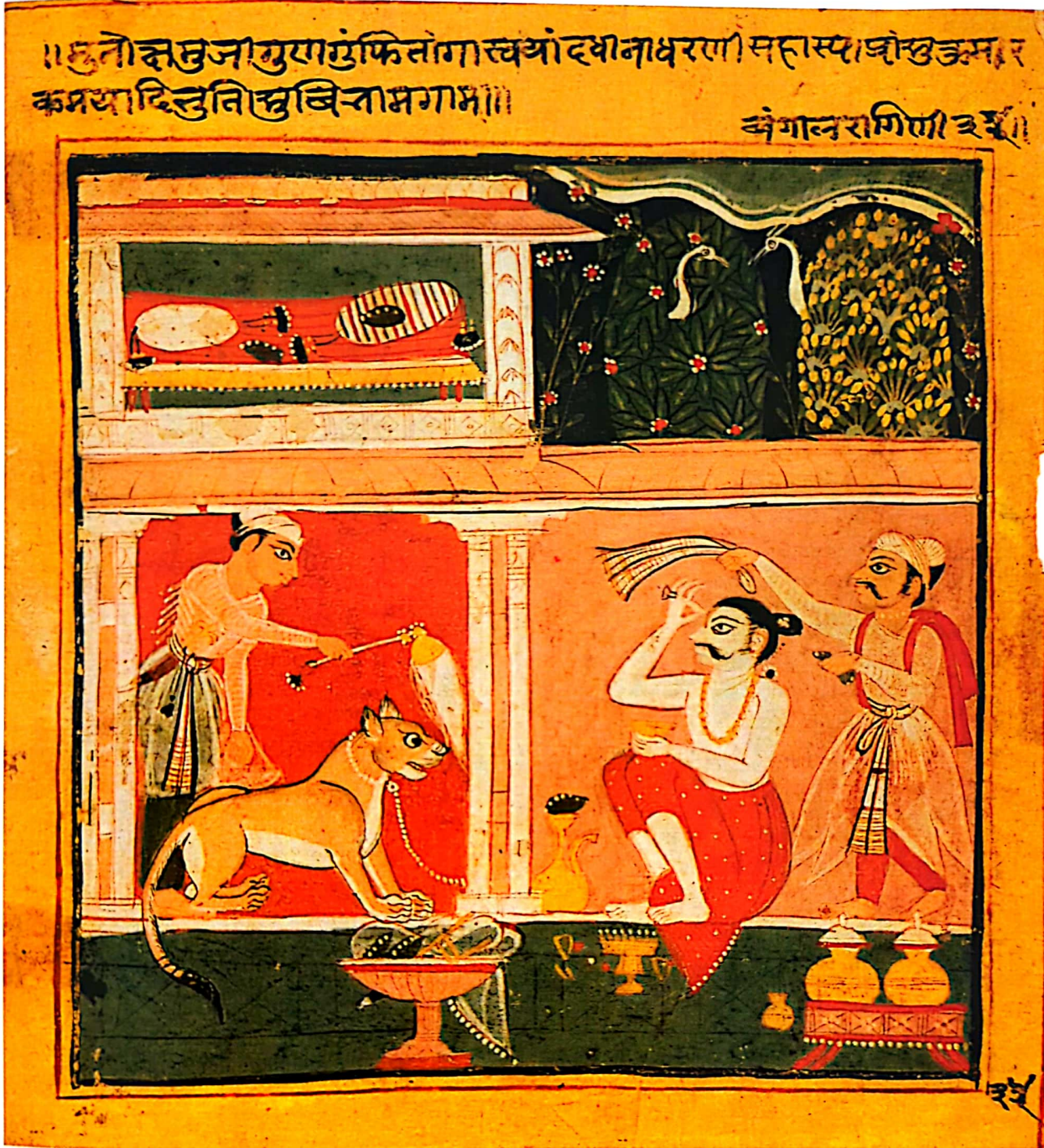
* Munokṣamuñjī has been emended to manojñamaunījī.

† Svayām dadhānā has been emended to svachchham dadhāno.

‡ Sahāsya has been emended to dharāya.

§ Kamayādītuti has been emended to kumudīyakādyutiḥ.





9.2 Baṅgāla Rāga, c. 1605 CE, Chawand, © Goenka Collection, Bombay

Translation: With the charming string of the *muñja* grass tied to the limbs, wearing clean (clothes) for Dharaṇīdhara (Viṣṇu), the tall youth with a lily-like lustre.....

The text is quite corrupt and the last *pada* is incomprehensible and incomplete.

The *rāgachitra* depicts a double storeyed mansion that is open to view (pl. 9.2). The upper storey is a bed chamber as inferred by the couch and the bolsters on it. The lower storey has an open courtyard in which the aristocrat sits. He has a bare torso and wears a red spangled



dhoti. There is a pitcher of water in front of him. An attendant behind is possibly taking care of his toilet. Adjacent to the courtyard can be seen a chained lion (instead of a tiger). It is probably domesticated as it is chained and an attendant is waving a fly-whisk over him. In the foreground can be seen earthen pots of water and toilet paraphernalia. It is night time as is indicated by the lighted lamps in the foreground and the birds that are roosting in the trees. The colours yellow, green and red dominate the painting.

In the 16th century and early 17th century, the man shown in the painting is a devotee, though not a hermit or recluse. In the 17th century, he is shown regularly as ascetic. The two main features of this *rāga*, in the 17th century, are the tiger and the ascetic. The Gem Palace collection does not feature this *rāga*.

ENDNOTES

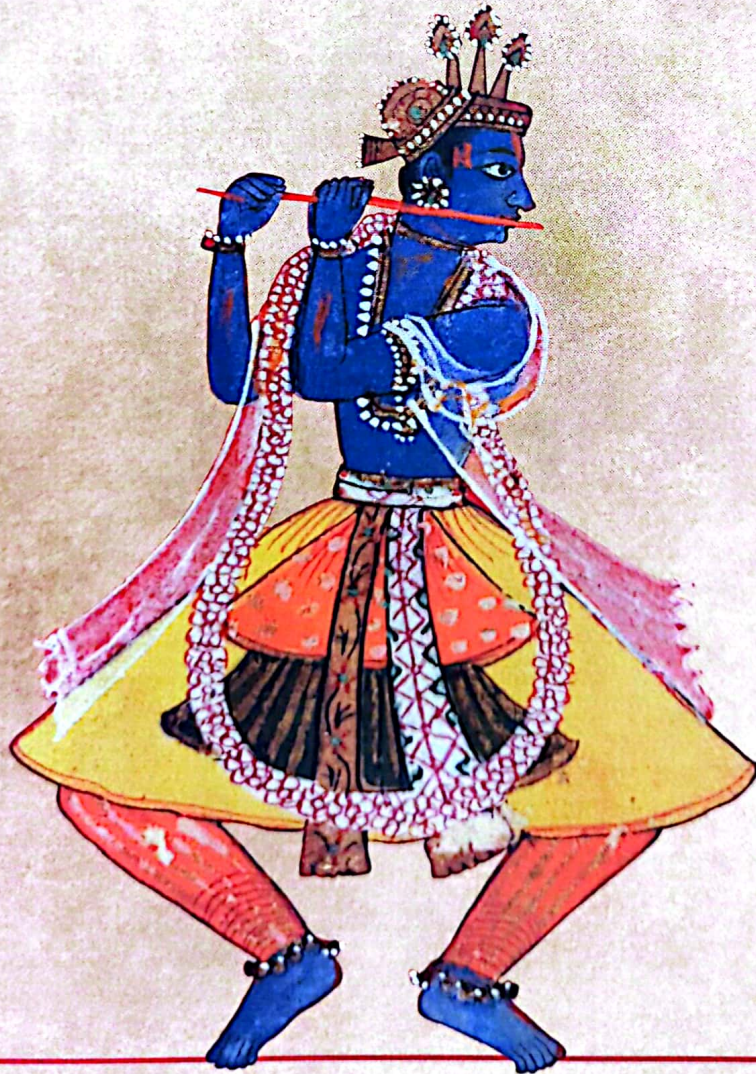
1. वङ्गालदेशसम्भृता वङ्गाली दिव्यरूपिणी ।
एषा भाषा रसा च + धैवतस्यापि वल्लभा ।।
प्रयोगे श्लक्ष्णमुक्ष्मश्च गायकैः स्वरशोभितैः । *BD*, p.127.
2. वङ्गाली माधुरी चैव कामोदा चैव साधका ।
देवाश्री (वग्री) देवमाला च षडेताः मेघरागजाः ।। *AP*, 238.20.
3. वङ्गालः षाडवस्याङ्गं ग्रहांशन्यासमध्यमः ।
सपाभ्यां कम्पितो गेयः सर्वसुषु विचक्षणैः ।।
प्रहर्षे विनियोक्तव्यो रसे शृङ्गारनामनि ।
पीतवासा गौरवर्णालंकृतः षड्जवाहनः ।। *SR*, II.2. *Rāgaṅgopāṅgaparīkṣaṇam*, 106-107.
4. मनोज्ञवेधः कमनीयकेशः प्रफुल्लितनेत्रः शरदिन्दुवक्त्रः ।
सदा विलासी नवगेहवासी वङ्गालनामा रविकल्पधाम्ना ।। *RA*, 130.
5. The girdle of a Brāhmaṇa made of a triple string of *mudja* grass.
6. कक्षानिवेशितकरण्डधरायताक्षी
भास्वत् त्रिशूलपरिमण्डितवामहस्ता ।
भस्मोज्ज्वला निबिडबद्धजटाकलापा
वङ्गालिकेत्यभिहिता तरुणाकवर्णा ।। *SD*, *Rāgādhyāya, dhyāna* of v.49.



6

Seasons

Hindola | Vasanta
Megha | Meghamalhāra



Hinḍola



The word 'hinḍola' means a swing. Actually, the *Vasantotsava* or the spring festival was earlier celebrated by ornate swings on which couples swayed and sang, possibly suggesting the origin of rāga Hinḍola. The *SRT* specifically connects Hinḍola with the spring season and dear to Kāmadeva¹. However, it is the *SR* which is one of the earliest texts to specifically give the iconography of swing vis-à-vis Hinḍola². It mentions spring to be the season of swinging and the rāga being evocative of *śṛṅgāra* rasa. Most medieval verses on this rāga speak of the blue-coloured body and yellow robes of the rāga personified, clearly referring to Kṛṣṇa.

The Bharat Kala Bhavan has the following text:

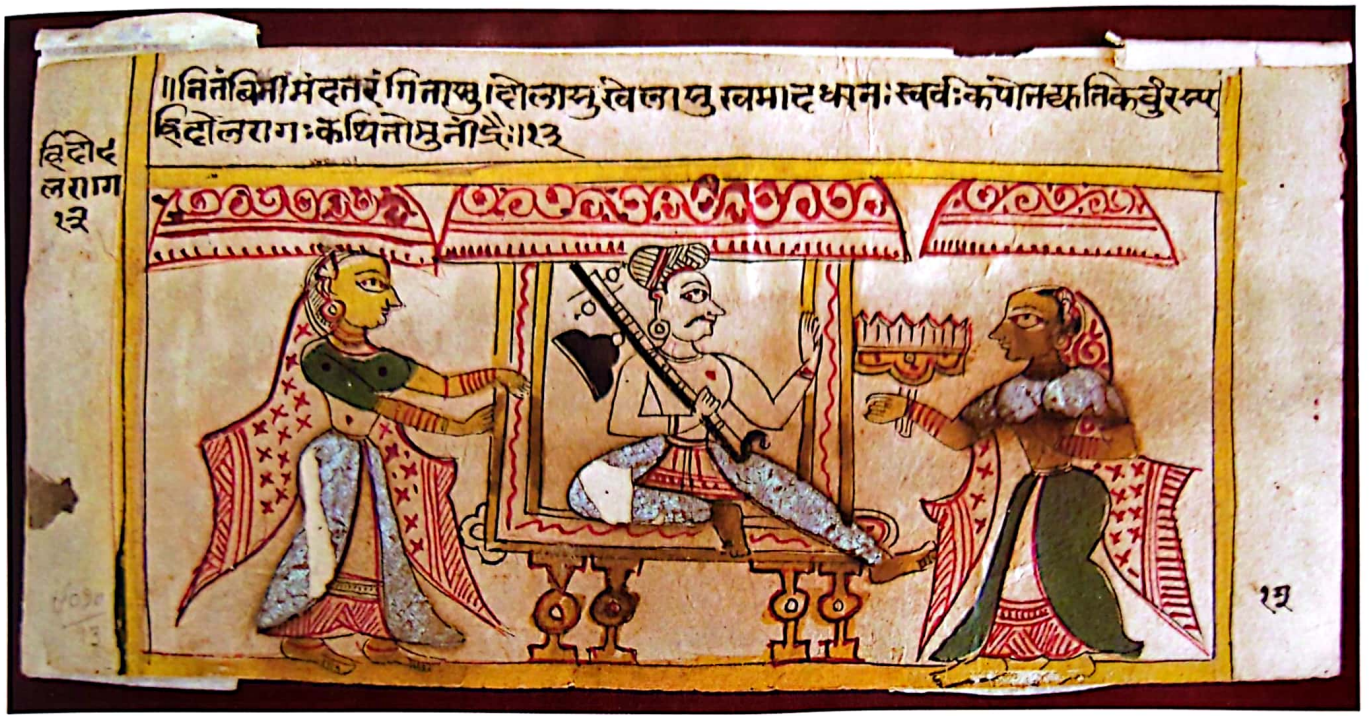
Bharat Kala Bhavan Text:

हिंडोलराग
नितम्बिनी मंदतरंगितासु-
दोलासुखेलासुखमादधानः।
त्वचः कपोतद्युतिकर्बुरस्य
हिंडोलरागः कथितो मुनीन्द्रैः॥

Hinḍolarāga

Nitambinī mandatarāṅgitāsu-
Dolāsukhelāsukhamādadhānaḥ।
Tvachāḥ kapotadyutikarburasya
Hinḍolarāgaḥ kathito munīndraiḥ॥





10.1 Hindola Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/13

The metre is *Upajāti*.

Translation: Being gently rocked in a beautiful swing by a fair hippled damsel and bearing the happiness of this beautiful sport, the one whose skin has the greyish glow of the pigeon is the one described as Hindola rāga by the best of sages.

The Bharat Kala Bhavan folio of rāga Hindola has a close text-image co-ordination (pl. 10.1). The protagonist Hindola is seen sitting on a swing gently rocked by a beautiful damsel, exactly as the text describes it. The golden framed swing with a beautifully patterned cloth canopy, however, looks more like a palanquin. Hindola wears a turban on his head, a *dhoti* with a decorative sash and no upper garment. He is bejewelled with danglers in his ears, a necklace and bracelets on his hands. He holds a *vīṇā* over his shoulder with his right hand. He is not intentionally shown to be fair complexioned, and in all likelihood would have been painted grey in harmony with the text, once the painting was completed. On either side of the swing are two maidens to serve him. One gently rocks the swing while the other fans the prince with a fly-whisk. The women wear the usual high *choli*, starched *oḍhani*, a *ghāgharā* with a central sash and adorned with hair-clips, earrings, choker and bangles. All the three human figures are shown with typically western Indian features.

The Gem Palace folio for rāga Hindola has the same mustard border with an inscription written in Sanskrit in black. The inscription reads thus:



Gem Palace Text:

रागहिंदोल

नितम्बिनी मंदतरंगितासु-

दोलासुखेलासुखमादधानः।

कपोतकंबुद्युतिकर्बुरस्य

हिंदोलरागः कथितो मुनीन्द्रैः॥

Rāgahinḍola

Nitambinī mandatarāṅgitāsu-

Dolāsukhelāsukhamādadhānaḥ।

Kapotakambudyutikarburasya

Hinḍolarāgaḥ kathito munīndraiḥ॥

The metre is *Upajāti*.

Translation: Being gently rocked in a beautiful swing by a fair hipped damsel and bearing the happiness of this beautiful sport, lustrous grey like the throat of pigeon is the one described as Hinḍola rāga by the best of sages.

The narrow grey foreground depicts a variety of flowers and lilies (pl. 10.2). There is a high horizon and the gently rolling clouds unfold as a frilly lace. The depiction of four white cranes is shown. Cranes are said to come in the monsoon and migrate in the autumn. The large middle ground is the scene of the main action. On the gold swing we see a Kṛṣṇa like figure and his consort. Kṛṣṇa is depicted wearing a yellow silk *dhotī*, *vaijayantī* garland and a peacock feather crown. Two women rock the swing, one plays upon the *vīṇā* or lyre, while yet another holds the peacock feathers in her hand. The trees, though stylized, can be discerned as the mango, palm and the *āsoka*. The peacocks are suggestive of lovers and hence of *śṛṅgāra* rasa or erotic love. The monkey swinging in the foliage is a lively innovation of the artist. The iconography depicted in the painting is expressed in the lyrics of the Hinḍola rāga compositions even now. An example is given below:

Sthāyī

Sukhonson jhūlat manda Hari

Hari enjoys the pleasure of being gently rocked (in the swing)

Kṛṣṇa Murāri chatur banwārī

Kṛṣṇa Murāri, the clever Banwārī

Antarā

Sab sakhīyon hinḍola jhulāvat

All the *sakhīs* (female companions) rock the swing

Gāvat hari guṇa hara khabare bhari

They sing (songs) praising the merits of Hari





10.2 Hindola Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/3

It may be noted that thematically rāga Hindola is identified with spring and visually the motif of a golden swing symbolizes it.

ENDNOTES

1. हिन्दोल वसन्तः

हिन्दोलः

धैवत्यार्षभिकावर्जस्वरनामकजातिजः।।

हिन्दोलको रिधत्यक्तः षड्जन्यासग्रहांशकः।

आरोहिणि प्रसन्नाद्ये शुद्धमध्याख्यामूर्छनः।।

काकलीकलितो गेयो वीरे रौद्रेऽदुते रसे।

वसन्ते प्रहरे तुर्ये मकरध्वजवल्लभः।। SRT.II.2. 93-95.

2. षड्जस्वरग्रहं षड्जन्यासं षड्जांशपेशलम्।

मार्गहिन्दोलसंभूतं हिंदोलाङ्गं प्रकम्पितम्।।

मपाभ्यां, मन्द्रनिं पूर्णं निरिसैरधिकं स्वरैः।

विलम्बितमध्यमेन रसे शृङ्गारनामनि।।

वीरे चापि स हिन्दोलान्दोलने कुसुमाकरे।

ऋतौ गेयं मुख्यवृत्त्या देशीहिन्दोलसंज्ञकम्।।

इममेव वसन्ते च केचिदाहुर्विचक्षणाः।

अतः सर्वर्तुषु प्रायो गायन्त्यादिषु मंगलम्।। SR, II.2. Rāgāṅgagopāṅgaparīkṣaṇam.91-94.



Vasanta



Of the rāga repertoire of classical Indian rāgas, quite a few of them are closely associated with different seasons. Prominent amongst them are rāgas Hindola and Vasanta.

Hindola is the more ancient rāga and is referred to as far back as the 7th century CE in the *BD*. The reference to Vasanta is seen a few centuries later. Hindola is an ancient rāga which is pentatonic. Hindola and Vasanta share a similar history and comparable iconography and hence it becomes important to discuss these two rāgas together. The *BD* refers to Hindola and calls it a *grāmarāga*, whereas it does not mention Vasanta at all.¹ A few centuries later, the earliest textual reference to rāga Vasanta is found in *AP* in the 12th century CE.² Surprisingly, here Vasanta is mentioned as one of the six principal rāgas, from which Hindola and others are born, clearly rendering Hindola subservient to Vasanta. However, in the 13th century, Śāraṅgadeva bestows a superior status to Hindola once again, making it a parent rāga to Vasanta which he calls '*deśī* (local) Hindola'.³ A similar opinion is continued in the 15th century text, *SR*. Śāraṅgadeva also adds that Vasanta bears all the characteristic features of rāga Hindola, except that it is complete with all the seven musical notes.

The text refers to the rāga being sung in the spring season. In fact, while the *AP* and *SRT* refer only to the melodic structure of this rāga, it is the *SR* which first gives a *dhyāna* image for this rāga, visualizing it as a deity "with a coral hue, ten arms, six faces, with a cuckoo, bearing in his hands the cymbals, skull-topped mace, discus, lotus, fruit, conch-shell, *vīṇā* and two hands in boons-giving and protective gestures."⁴ Almost the same iconography is seen in the *SPS*. "With six faces, ten hands, and a coral hue, Vasanta bears in his hands beautiful cymbals, conch shell, skull-topped mace, fruit, discus and lotus. The (two) hands are in boons-giving and protective gestures. The cuckoo is the vehicle and it is sung in the Chaitra and Vaiśākha





II.1 Vasanta Rāgini, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/21

seasons.”⁵ This iconography is close to the image of rāga Vasanta depicted in the *Kalpasūtra* manuscript. A century later, it is the *RK* which departs from this religious textual iconography to a purely secular textual iconography when it describes the “handsome Vasanta, with his top knot tied with peacock feathers, wearing earrings of mango blossoms, dusky body like a (blue) lotus and sportive.”⁶ This textual iconography captures the imagination of the poets and artists of Mewar and is the one that may be seen both in the Bharat Kala Bhavan and Gem Palace folios. One may add here that Kṛṣṇa being adorned by peacock’s feather is referred to by Kālidāsa in his *Meghadūta*. He says that “Viṣṇu in his cowherd’s character (Kṛṣṇa) has the glowing splendour by the peacock’s feathers.”⁷

The textual and visual iconography, more or less got standardized by the 17th century. The Bharat Kala Bhavan folio follows the *RK* and there is a close text-image co-ordination.

Bharat Kala Bhavan Text:

वसन्तरागः

शि' खंडिबहिछदबद्धचूड़ः-

पुष्यन् पिकं चूतलतांकुरेण।

भ्रमन्मुदाराममनङ्गमूर्तिः

मतो मतङ्गस्स† वसन्तरागः।।

Vasantarāgaḥ

Śikhaṇḍibarihichhadabaddhachūḍaḥ-

Puṣyan pikam chūtalatāṁkureṇa |

* Śrikhaṇḍa is 'sandalwood' which is not appropriate here. It is a mistake for śikhaṇḍī or 'peacock'.

† Puṣpan is a scribal mistake for puṣyan.

‡ Mataṅgassa is a scribal error for mataṅgassa.



Bhramanmudārāmamanāṅgamūrtiḥ
Matto mataṅgassa vasantarāgaḥ ||

The metre is *Upajāti*.

Translation: Vasantarāga – With the top-knot (hair) tied by a covering of peacock-plume feathers, nourishing the cuckoo by the mango-spray sprout, wandering around with pleasure in the grove, the image of the god of love (Anaṅga), like a rutting elephant, he is Vasanta rāga.

Though painted in a minimalistic manner (pl. 11.1), it is evident that the artist intended to make a lush green grove as the background, thus validating the phrase in the text ‘wandering around with pleasure in the grove’. Vasanta, who is the ‘image of the god of love (Anaṅga)’, wears his hair in a top-knot. He is shown playing a musical instrument and dancing, while the maidens on his either side play the *ḍaphalī* or tambourine and the cymbals. The rendition of the figures and their dresses hark back to the western Indian idiom. It betrays typical physiognomic features like flat crown, prominent fish-shaped lidless eyes, beaked nose, thin lips and double chin. Both Vasanta and the maidens are wearing danglers in the ears and chokers for their necks. The block-printed, pointed starched *oḍhanīs* for the women and the starched *paṭakā* or sash around the waist for Vasanta is also a western Indian feature.

A similar iconography continues with the Gem Palace painting for rāga Vasanta. It has a mustard border all around with an inscribed verse on the top.

Gem Palace Text:

वसन्तरागिणी
शिखंडिबर्होच्चयबद्धचूडः*
पुष्यन् पिकं चूतलतांकुरेण† ।
भ्रमन्मुदा वासमनङ्गमूर्तिः
मनोहरोऽयं च वसन्तरागः ॥

Vasantarāgiṇī
Śikhaṇḍibārhochchayabaddhachūḍaḥ
Puṣyan pikam chūtalatāṅkureṇa |
Bhramanmudā vāsamanāṅgamūrtiḥ
Manoharo'yam cha vasantarāgaḥ ||

The metre is *Upajāti*.

Translation: With the top-knot (hair) tied by a heap of peacock feathers, nourishing the cuckoo by the mango sprout, wandering around with pleasure in his dwelling places, the image of the god of love, he is charming and is called Vasanta rāga.

* *Śikhandi* has been emended to *śikhaṇḍi*, *chutu* is a scribal error for *chūḍaḥ*.

† *Āṅkure* is incomplete and has been emended to *āṅkureṇa*.



The pictorial space is divided in horizontal registers into a narrow foreground, a broad middle ground which is the main scene of action, a background and a high horizon (pl. II.2). This is the general pictorial format of these series. The foreground is an unusual pink colour. There are pitchers, presumably filled with coloured water and syringes. Clumps of yellow and white flowers, delicately tinged with red and with finely drawn leaves may be seen. The middle ground, which occupies half of the canvas, is a virulent lacquer red. It depicts three women and a male dancing figure. One woman beats upon the tambourine, the other upon the cymbals and the third sprays coloured water from a syringe. The faces of the women are the Mewari type with large fish shaped eyes, small eyeballs and heavy jaws. The *ghāgharā*, *choli* and *oḍhanī* are brightly coloured, variegated and delineated with care. The pom-poms edged with pearls are attached to the ends of the bangles, armlets and braids. Anaṅga or the god of love, amidst the females, is certainly Kṛṣṇa. He is easily identified with his crown of peacock feathers or *moramukuṭa*, a garland of forest flowers or *vaijayantimālā*, *pitāmbara* or the yellow *dhotī* and, above all the flute that he is playing. Mughal influences may be seen in his attire as also the flora in the foreground and the middle ground. The lilies in the red ground, the finely drawn serrated leaves of the plants in the foreground are similar to those painted in the *hāshiyās* of Mughal miniatures in the period of Jehangir. Such clumps of grass and flowering shrubs which are not indigenous to Mewar are also seen in the landscapes of Kangra paintings. The flora in the background has the flowering mango, banana, *champakā* and also the flowering *aśoka* trees. All these are mentioned specifically in the context of the *Madanotsava* festival. Peacocks signifying lovers may also be seen. It is unusual that the main ground is a virulent red instead of green which is more evocative of spring. This may be explained by harking back to the Mewari tradition of using saturated, primary colours, especially red, for dividing the pictorial space into different zones of action. However, this is not the case here as the colour palette of the artist is sophisticated. One notes the delicate shading in the painting of the flowers, diaphanous *uttariya*, striped pyjamas and the dresses of the women. The reason for red ground has to be sought elsewhere. The *Kāmadevapūjā* of the *Madanotsava* was observed at sunset and it is possible that the red palm tree in the shape of the setting sun energises the entire landscape and touches the *kalama* of the artists who chooses to work with the red colour. The depiction seems to adhere closely to the type of *Vasantotsava chitra* that were painted for the worship of Anaṅga; however, in *rāga Vasanta*, Kṛṣṇa replaces Anaṅga. It is also possible that the *padas* or lyrics sung for worship here may have been composed in the Vasanta *rāga*.

The visual iconography of *rāga Vasanta* followed a consistently uniform iconography in the various schools of painting, which always depicts Kāmadeva or Kṛṣṇa as the main protagonist. It invariably shows female attendants accompanying him, playing musical instruments, particularly the tambourine, *ḍaphalī* or drum, *ḍhola*. Some spray him with water from syringes. The iconography of *rāga Vasanta* draws upon the imagery of *Vasantotsava*, the ancient spring festival where Kāmadeva is worshipped as the God of Love.

The first act of *Ratnāvalī* of Harṣa (7th century CE) gives graphic details of this festival. In the *Vasantotsava* festival people spray each other with coloured water from syringes. They sing and dance and beat upon the tambourine, women sing couplets (*dvipadī*) which speak of the



॥वसंतरागिणी॥सिधेडिबेहीघयवद्वचतुपुष्पनिकंनृतलतांकुरे॥ब्रमुमुदा
॥वासमनेगमृत्रिमनोहरोयंचवसंतरागः॥२१॥



11.2 Vasanta Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/8

advent of spring, the flower weaponed god who is the messenger of love and the blossoming mangoes. Love is in the air everywhere and to celebrate this festival of love (*Madanotsava*), ladies worship Anaṅga or Kāmadeva at sunset. The first act of *Ratnāvalī* describes this worship and some interesting facts emerge which have a bearing on this rāga painting. Anaṅga is treated as synonymous with Pradyumna. The *Viṣṇu Purāṇa* refers to Kāmadeva being reborn as Pradyumna.⁸ It may be noted that Pradyumna was one of the five *vyūhas* or the emanations of Vāsudeva. By the medieval period, it seems that it was Kṛṣṇa himself who had supplanted Kāmadeva or Pradyumna as the god of love. Sāgarikā, the heroine of *Ratnāvalī*, also observes that while the God of Love is worshipped in an iconic form (*pratyakṣa*) in her father's home, he is worshipped in a painted version (*chitra-gāto*) at Kauśāmbī. It is possible that the iconography of the Vasanta rāga painting is derived from these *chitrapaṭas* or painted scrolls of the spring festival. Such a hypothesis is borne out by the rāga painting of Vasanta in the above described Gem Palace folio which shares a similar textual-visual iconography.

Even up to the 20th century, the compositions of the rāga Vasanta are deeply connected with the Kṛṣṇa festival of Holī at Braj and the flowering spring season. The following well known composition evokes the mood of both Holī festival and spring:

Sthyayī

Phagwā brja dekhān ko chalo re, phāga

Come let us go to Brja to watch the *Phālgun* (Holī)

ve me mileṅge kunwar Kānhā jahān

there the youthful Kānhā will (assuredly) be met

bāṭ chale bole kagawā, phāga

because as we are walking on the way we hear the crow crowing

Antarā

Āyee Bahār sakal bana phūle

The spring has come, the entire forest is blooming

Rasīle lāl ko le agavā, phāga

Keeping the amorous Kṛṣṇa in the lead.

ENDNOTES

1. ग्रामरागोद्धवा भाषा भाषाभ्यश्च विभाषिकाः।
विभाषाभ्यश्च स जास्तथा चान्तरभाषिकाः।।
टक्करागे दश द्वे च केचिदिच्छन्ति षोडश।
तत ऊर्ध्व निगद्यन्ते चाष्टौ मालवकैशिके।।
ककु(भैः?भे) सप्त वै प्रोक्ताः पञ्च हिन्दोलके स्मृताः।
पञ्चमे दश विख्याता भिन्नषड्जे नव स्मृताः।। *BD*, p. 105.
2. श्रीरागश्च वसन्तश्च पञ्चमो भैरवस्तथा।
मेघरागश्च विज्ञेयः षष्ठो नट्टनरायणः।। *AP*, 238.15.



3. वसन्तः

वसन्तस्तत्समुद्भवः।

पूर्णस्तल्लक्षणो देशीहिन्दोलोऽप्येष कथ्यते।।

इति वसन्तः। *SRT*, II.2.95-96.

4. ।।अथ वसन्तः।।

सांशान्यासग्रहः पूर्णो मन्दनिः सपकम्पितः।

भूयिष्ठरिनिसो दैने पश्चिमे प्रहरे बुधैः।।

हिन्दोलाङ्गं वसन्तोऽयं वसन्ते गीयते शुचौ।

विदुमाभं दशभुजं षडास्यं कोकिलागतिम्।।

तालखट्वाङ्गचक्राब्जफलशङ्खशच षट्करैः।

बिभ्राणं वीणया सक्तकरद्वन्द्वं वराभये।।

दधत् पाणियुग्मेन केचित् प्राहुरतद्विदः।। *SR*, II.2.*Rāgāṅgagopāṅgaparikṣaṇam*.77-79. Hindola is also described in the *Grāmarāgaparikṣaṇam* of the *SR*.

5. षड्वदनो दशकरो वसन्तो विदुमप्रभः।

सुतालशङ्खखट्वाङ्गफलचक्राब्जभृत्करः।।

सवीणौ च करौ यस्य वरदाभयदौ तथा।

वाहनं कोकिला चैत्रे वैशाखे गीयते स च।। *SPS*, 3.84-85.

6. ।।ध्यानम्।।

शिखण्डिपिच्छेच्चयचारूचूडश्रूताङ्कुरोद्भासुरकर्णपूरः।

नव्याम्बुदश्यामतनुर्विलासी वसन्तरागोऽतिमनोहरश्रीः।।

।।इति वसन्तः।। *RK*, 2.140.

7. बर्हणेव स्फुरितरूचिना गोपवेषस्य विष्णोः *Meghadūta* of Kalidāsa, edited and translated by M.R. Kale (New Delhi: Motilal Banarasidass, 1969), *Pūrvamegha*.15.

8. *Viṣṇu Purāṇam*, edited by Annangacharya (Madras: Madras Liberty Press, 1972), 5.26.12.

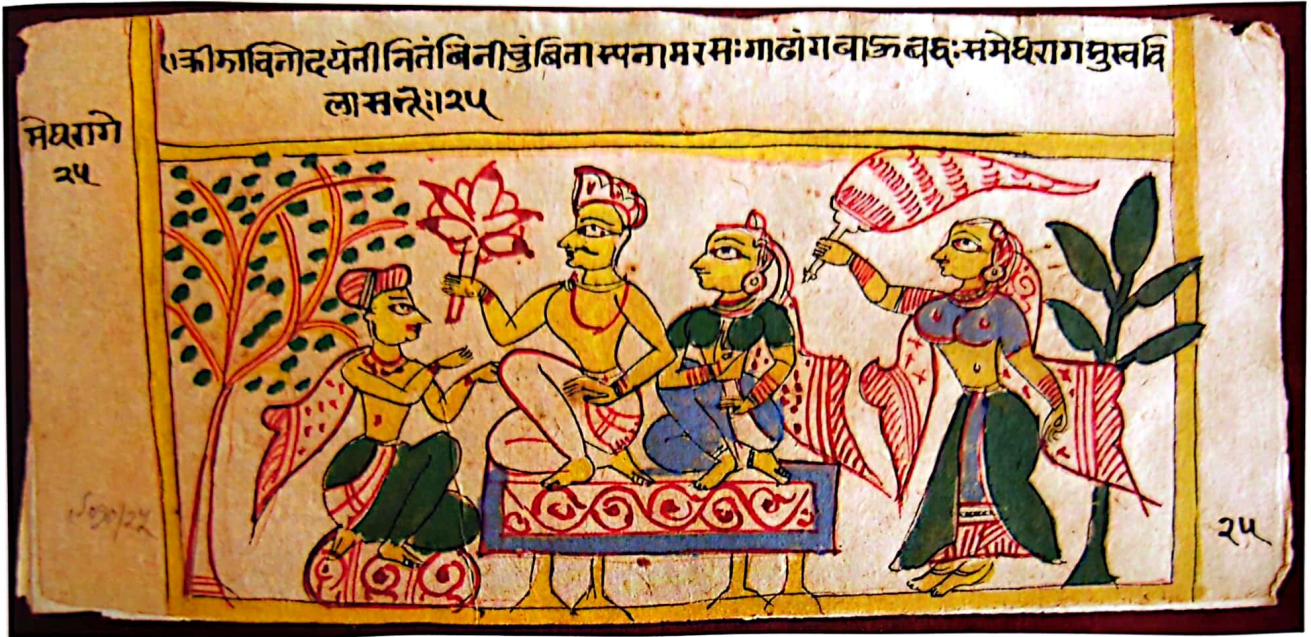


Megha



The monsoon in India is magnificent, cooling and exhilarating, signalling the end of hot, dusty summers. The spirits soar when the skies turn grey with clouds, thunder rolls and lightning streaks across the sky. When the heavens open, it is a time for celebration and men and women equally rejoice by singing and dancing. Megha, as the name suggests, appears to be a rāga of the rainy season. Unlike Hindola, it is not referred to by Mātāṅga but a reference to it is found in the 12th century text, *AP*¹, where it is one of the six principal rāgas mentioned. Its offshoots² are given as Baṅgālī, Mādhurī, Kāmoda, Sādhaka, Devāsri and Devamālā. In fact, this rāga became fairly well known by the 13th century as Śāraṅgadeva in his *SRT* classified Megha rāga as *adhunāprasiddhadeśīrāga*, i.e. as one of the well known contemporary musical modes. The text³ says that Megha is sprung from Dhaivatī *jāti*. This fact is important, since only *grāmarāgas* were derived from *jātis* not the derivatives like *bhāṣā*, *vibhāsa* or *antarabhāṣā*, making Megha to be originally a *grāmarāga*. Deification of Megha rāga occurs in the 15th century text *SR*, where the rāga is described as a deity with eight arms, wearing yellow garments and with a peacock.⁴ His attributes are the conch-shell, discus, mace, *vīṇā*, lotus, sword and with the hands in boons-giving and protective gestures. Most of the attributes of the deity appear to be that of Viṣṇu. This iconography finds its visual manifestation in the *Kalpasūtra* manuscript of 1475 CE. This rāga is shown as *śyāmavarṇa* (blue or grey complexioned), and wearing a yellow robe. In the following century, in the text *SPS*,⁵ a similar iconography continues. Megha is once again described as a deity with one face, eight arms, grey complexioned like a cloud and one who rides a peacock. He holds in his eight hands the conch-shell, discus, mace, *vīṇā*, lotus and sword and two hands are in the boons-giving and protective gestures. His multitude of arms are filled with his six *bhāṣas* (consorts).





12.1 Megha Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/25

Bharat Kala Bhavan Text:

मेघरागः

क्रीडाविनोदयन्ती

नितंबिनी चुम्बितास्यतामरसः।

गाढांगबाहुबद्धः

स मेघरागः सुखविलासः॥

Megharāgaḥ

Kṛīḍāvinodayantī

Nīṭambinī chumbitāsyatāmarasaḥ ।

Gāḍhāṅgabāhūbaddhaḥ

Sa megharāgaḥ sukhavilāsaḥ ॥

The metre is *Āryā*.

Translation: While she is engaged in sporting dalliance, he kisses the lotus-face of the beautiful hipped woman, (he is) embraced firmly by the arms, he is Megha rāga, who is happy and elegant.

This series describes the elegant and happy Megha rāga kissing a beautiful, lotus-faced maiden while she embraces him tightly. The iconography has been secularized textually as well as visually, though the series is full of inconsistencies as far as text-image co-ordination is concerned. Visually (pl. 12.1), Megha rāga is shown with a lotus in his hand, which serves two purposes. Lotus here has been used as a metaphor to describe the face of the maiden;

* *Rāga* has been emended to *rāgaḥ*.





12.2 Megha Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/36

however, one may note that lotus is also an attribute of Viṣṇu. The painting displays a standard court scene bypassing the amorous denotation of the text. Megha is not shown embracing his consort; they are depicted seated next to each other.

Gem Palace Text:

मेघरागः

अतिसुखविलासं रतिभवनेसुंदरीप्रतिगत मेघरागः

बीम्फु..... यजति गदति विनोदः

Megharāgaḥ

Atisukhaviḷāsam ratibhavanēsundarīpratigata megharāgaḥ

Bīṃhu..... yajati gadati vinodaḥ

Comment: This imperfect verse seems to be an imperfect attempt (the first line) at *Mālinī chhanda* (metre). The second line is largely illegible. It introduces Prākṛt. *Bīṃhu* is the Prākṛt word for the Sanskrit *vidyuta* or lightning. *Yajati* (not *yagati*) may have the sense of flashing or shining. *Gadati* is a low, indistinct sound like rumbling. Even now, *rāgas* like Megha, Meghamalhāra etc, connected with the monsoon season are replete with compositions which have lyrics like “*Bijuri chamake meha garje.....*” etc.

Translation: In the mansion of love with a great deal of happy sport for beautiful women is Megha rāga. On the occasion, lightning flashes and thunder (rolls).

In the Gem Palace folio, the verse is not completely legible. From what is decipherable, Megha rāga is represented as a gentleman indulging in amorous games with a beautiful maiden in the mansion of love, while lightning flashes and thunder rolls.

The painting (pl. 12.2) is divorced from Viṣṇu iconography. The scene depicted visually is taking place in the mansion of a prince or a noble. The pictorial plane is dominated by an architectural setting with a little bit of sky on the top and a little patch of grass at the bottom. The mansion is double storied and made of red sandstone and marble, with a perspectively shown side wall, to give an illusion of three-dimensionality. Even the roof with an open terrace and an adjoining chamber has been shown with attempted three-dimensionality. Immediately to the left of the mansion is a partly visible door which leads into the courtyard. A couple inside the pavilion is engaged in amorous activity. The maiden sits on the lap of the aristocrat with her face turned away from him. Both the figures are shown with their faces in profile and some very tortuous limb positions. The woman attempts to fan him with a fly-whisk in her hand, while the prince caresses her face with his hand. The foreground is a garden which has pitchers on a stand. A low table covered with a yellow cloth has a betel box and a spittoon. The carefully placed slippers of a man suggests that the nobleman has perhaps come from outside to meet his beloved.



ENDNOTES

1. श्रीरागश्च वसन्तश्च पञ्चमो भैरवस्तथा ।
मेघरागश्च विज्ञेयः षष्ठो नट्टनरायणः ।। *AP*, 238.15.
2. बड्.गाली माधुरी चैव कामोदा चैव साधका ।
देवाश्री (वग्री) देवमाला च षडेताः मेघरागजाः ।। *AP*, 238.20.
3. मेघरागः
षड्जे धैवतिकोद्भूतः षड्जतारसमस्वरः ।।
मेघरागो मन्द्रहीनो ग्रहांशन्यासधैवतः ।
इति मेघरागः । *SRT*, II.2.164-165.
4. मेघाभो(ऽ)ष्ट-भुजैकास्यः पीतवासा मयूरगः ।
शङ्खचक्रगदावीणापद्माभयवरासिभृत् ।।
इष्यते कैश्चिदेवायं न तु त्रिमुनिसम्मतः ।। *SR*, II.2.*Rāgāṅgopāṅgaparīkṣaṇam*.52.
5. *SPS*, 3.100-101.



Meghamalhāra



Curiously, no textual or visual references of Meghamalhāra are found till the 17th century. It can perhaps be presumed that in the course of time, rāga Megha merged with Malhāra and its iconography was transfigured and subsumed with a Kṛṣṇa-like figure as the main protagonist. In later medieval rāga paintings, this rāga is visualized as the image of Kṛṣṇa dressed in yellow (*pitāmbara*) with a peacock feather tiara (*moramukuṭa*), singing and dancing with a group of damsels who carry musical instruments. The sky is overcast with heavy clouds.

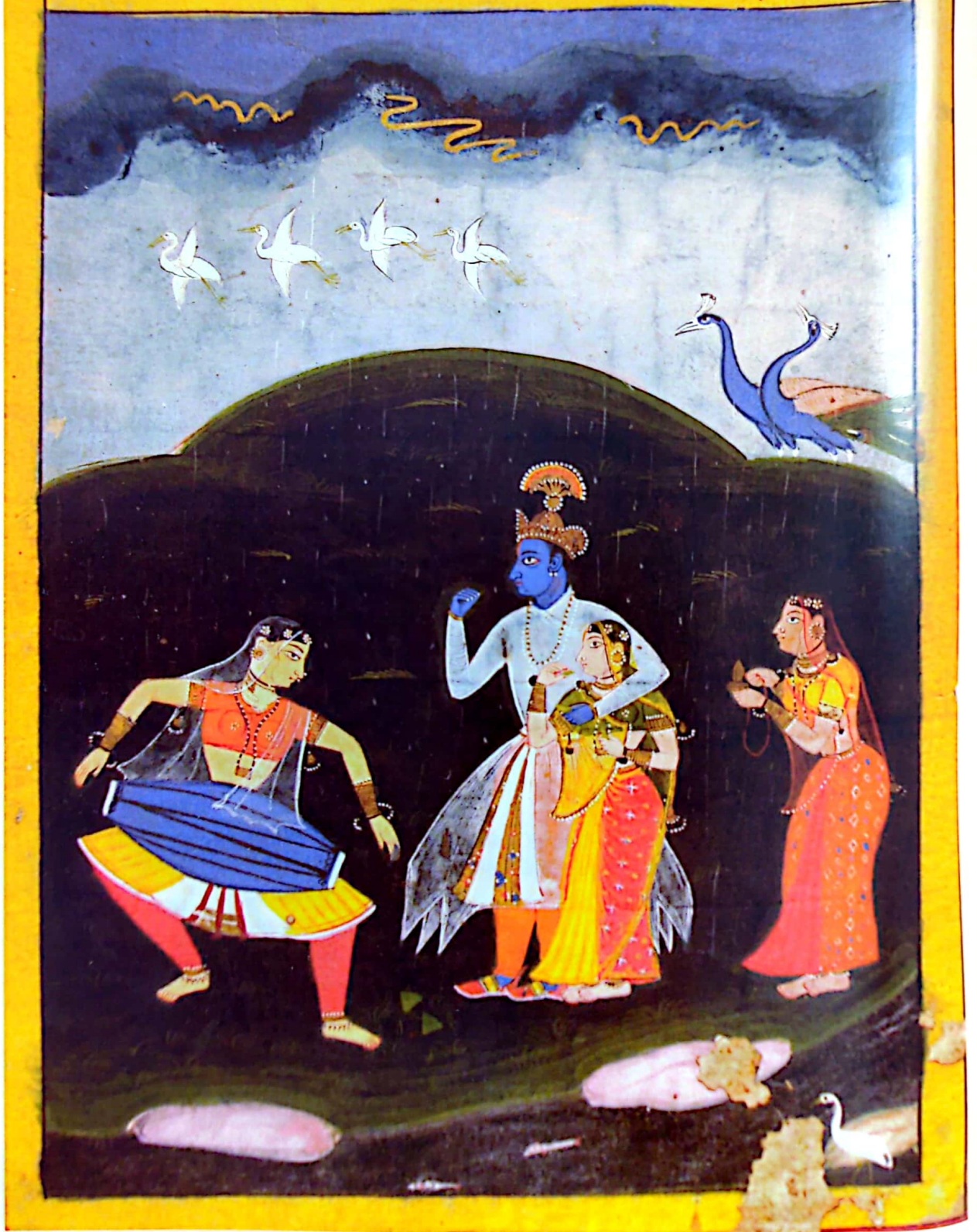
While the sources for Vasanta and Hinḍola lie in seasonal festivals and rituals, the source for the *rāgachitra* of Meghamalhāra seems to hark back to classical literature and in poetic *upamā* or similes. In Act V of the *Mṛchchhakaṭika* of Śūdraka, Chārudatta the hero compares the dark, stormy clouds to the body of Keśava.

There rises forth a cloud, dark like the body of Keśava, forming an appearance of conches by means of the crooked lines of cranes, and having the (yellow) silken garment in the form of streaks of lighting. He is like the discus bearer himself.¹

This crooked line of cranes, looking like conch-shells, appears in the paintings of Meghamalhāra. The dusky bodied *nāyaka* or hero in the yellow silken garment is veritably like the lightning in the sky. He is linked to Kṛṣṇa. The *chitrapada* of Meghamalhāra *rāgachitra*, painted by Sahibdin is as follows:



मेघमलार॥ ॥ श्रीरागश्रीरागणी॥ ॥ हुं॥ ॥ संघडूऊदहिसरससोजिर्व
स्वतलंबःरागमलारप्रचंश्मणि। विद्युरतीकंचूनिंतवः॥ ३५॥



13.1 Meghamalhāra Rāgini, c. 1628 CE, Mewar, National Museum, New Delhi

मेघमल्हार
श्रीरागरी रागणी
दुहो । संखई चक्र देहि सरस सोजि बनि
(सृतलम्बः) रागमल्हार प्रचण्ड मणि विद्युतति कञ्चुनि

Meghamalhāra†,
Śrīrāgarī rāgaṇī
Duho saṁkhaī chakra‡ dehi§ sarasa soji bani
(sṛtalambah?¶) rāgamalhāra prachaṇḍa maṇi
Vidyutati** kañchuni

Comment: The *dohā* is incomplete in the third line. The fourth *pāda* is missing.

Translation: Meghamalhāra, *rāgaṇī* of Śrī rāga *dohā* with conch-shell and discus, the simple body has become adorned. The bold rāga Malhāra is a jewel. The lightning is very golden....

The *rāgachitra* depicts a heavily overcast sky with dark clouds which have cast a shadow over the entire ground. Serpentine streaks of lightening flash across the sky and a crooked row of cranes appear to be flying hastily to their abode. Thunder appears to be rolling as is evident from the action of one of the peacocks that lifts up its head, as if crying out. In the foreground, a narrow strip is depicted as a stream with boulders and tufts of grass on its bank. The *nāyaka* and *nāyikā* can be seen in the middle ground. The *nāyaka* towers above the rest of the figures and is seen embracing the *nāyikā*. He is dark-skinned, wears a white *chākdār* diaphanous *jāmā* with peach pyjamas. He wears an embellished gold and white *paṭakā* and matching peach and yellow *jūtīs*. He wears a necklace and a crown both of gold and pearls. The *nāyikā* wears peach and yellow garments and clings to the *nāyaka*, perhaps, startled by thunder. The occasion, however, is of celebration of monsoon as two females flanking the *nāyaka* and *nāyikā* sing and play the drum and the castanets.

The *chitrapada* of the Gem Palace Meghamalhāra *rāgachitra* is as follows:

Gem Palace Text:

मेघमल्हाररागिणी
नृत्यन्मयूरे जलवाहकाले ।
वामाङ्गसंशिष्टनितम्बनीकः ।।

* *Duho* is actually *dohā* or couplet.

† Meghamalāra has been emended to Meghamalhāra

‡ *Dukra* has been emended to *chakra*.

§ *Dahi* has been emended to *dehi*.

¶ *Srtalambah* does not make any sense and is probably in continuation with some text which has got lost.

** *Vidhurati* has been emended to *vidyutati*.





13.2 Meghamalhāra Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/7

वर्णेन नीलः सुखगीतरक्तो ।
मल्हाररागः कथितो मुनीन्द्रैः ॥

Meghamalhararāgiṇī
Nṛtyanmayūre jalavāhakāle ।
Vāmāṅgasamśiṣṭānitambanikaḥ ॥
Varṇena nīlaḥ sukhaḡitarakto ।
Malhārarāgaḥ kathitomunīndraiḥ ॥

The metre is *Upajāti*.

Translation: During the rainy season when the peacocks are dancing, a beautiful damsel is clinging to his left side. He (who) is blue in colour, entertained by a pleasant song, that is Malhāra rāga described by the best of sages.

There is a pun on the word '*rakta*'. In the literal sense, here it denotes entertainment or *rañjana*, i.e. 'he is entertained by pleasant songs'. But *rakta* also indicates passion.

The general format is very similar to the general pictorial layout of the rāgas Vasanta and Hīṇḍola. The narrow foreground here, however, shows a river, possibly Yamunā. The body of water is depicted in a conventional manner. The waves are shown with a lightly painted basket-weave pattern and feature aquatic fauna and flora. The river is animated by the presence of ducks and lotuses, of the latter some are depicted as buds, some half open and others fully in bloom. The river bank is marked by clumps of grass and pretty flowers. The distant meadows show lilies. In the middle ground stands Kṛṣṇa with the peacock feather crown, *vaijayantīmālā*, yellow silk garment and a diaphanous wrap. His clothes show a Mughal influence. His right hand holds peacock feathers and the left holds lotuses. Women wearing colourful and variegated garments and playing different musical instruments sing around him. The background has the typical mango, banana and palm trees as well as the peacock. The sky is heavily laden with clouds and a row of cranes may be seen flying. On close inspection, one can see the finely painted raindrops.

Meghamalhāra is further mentioned in the 18th century text *RM*.² Here, the text describes Meghamalhāra as a woman. She has dusky body, wears shining clothes like the lightning, and has tawny eyes and eyebrows that arch like the rainbow. The predominant iconography here, too, is that of rain.



ENDNOTES

1. *Mṛchchhakaṭika* of Śūdraka, edited by M.R. Kale, 1924 (Reprint, Delhi: Motilal Banarasadass, 1988), Act V, vs. 2-3.
2. अथ मेघमल्लहार द्वितीय राग सपरिवार भेद उदाहरन

दोहा

सो(हि)त स्याम सरीर धन बसन सुदामिनि जोति ।

कुंडल सोहत कान में कहि मलार इमि होति ॥

यथा

स्याम धन अंग रंग दामिनी दमक पट जरतार चोरा सरपेंच मनि गन को ।

कुंडल श्रवन मुकुताफल चमक चारु इंद्रधनु भौह छवि पिंगल नयन को ।

आसन विचित्र पाक सो सोभावंत रंगलाल प्यारो पति रसिक जनन को ।

पावस में राग रस बरसा में बार बार देखोरो मल्लहार सो उदार तन मन को ॥ RM, 159.



7

Lady in the Grove

Kakubha | Gauḍī | Toḍī
Gurjarī | Āsāvarī



Kakubha



The earliest reference to Kakubha *rāgiṇī* is found in the *BD*¹, where it is mentioned as a *grāmarāga* along with its six *bhāṣās*. A reference to Kakubha is also made in the *AP*².

It is interesting that Śaraṅgadeva, in the *SRT*³, refers to the *karuṇa* rasa (pathos) for this *rāgiṇī*. He gives the autumn season for this *rāgiṇī*.

Bharat Kala Bhavan Text:

ककुभः

पीतं वसाना*वसनं सुकेशी

वने रुदन्ती पिकनाददूना† ।

विलोकयन्ती‡ ककुभोऽतिभीता

मूर्तिः प्रदिष्टा§ ककुभा इत्येयम्¶ ।।

Kakubhaḥ

Pītam vasānā vasanam sukeśī

Vane rudantī pikanādadūnā ।

Vilokayantī Kakubho'tibhītā

Mūrtiḥ pradiṣṭā Kakubhā ityeyam ।।

* *Vasāno* has been emended to *vasānā*.

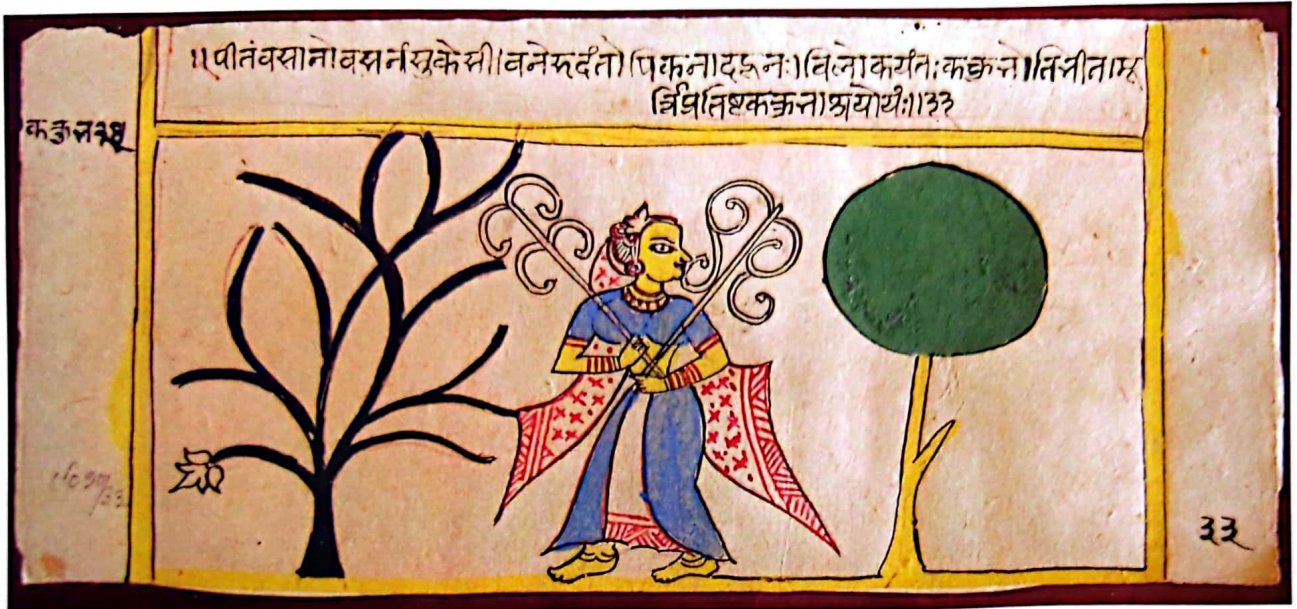
† *Rudanto* has been emended to *rudantī*, *dunaḥ* has been emended to *dūnā*.

‡ *Vilokanyantaḥ* has been emended to *vilokayantī*.

§ *Pratiṣṭā* has been emended to *pradiṣṭā*.

¶ *Śrayoyaḥ* has been emended to *ityeyam*.





14.1 Kakubha Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/33

The metre is *Upajāti*.

Translation: Wearing a yellow garment, with beautiful hair, (she) weeps in the woods made miserable by the call of the cuckoo, very frightened, Kakubha looks hither and thither. Thus has the image of Kakubha been ordained.

In the *rāgachitra* (pl. 14.1), the two trees function as inert signs or symbols to indicate an entire woodland. Furthermore, the absence of the ubiquitous urban architectural components (palace/mansion/chambers) indicates a non-domestic space. Were it not for the verse, it would be difficult to ascertain whether this was a forest or a garden. A minimalist approach by the artist is seen here.

This folio has a close text-image co-ordination and the standard visual imagery of a lady in the forest has been maintained. The lady has been shown in between two trees indicating a forest. The tree to the left is incomplete evident by the fact that the artist had begun to draw a flower at the tip of one of the branches. In all probability, they first painted the branches, and then on the tip of each branch was drawn a flower and the leaves were filled in at the end. Kakubha *rāgiṇī* looks frightened as she is overlooking her shoulder to see if someone is behind her. While the text refers to the call of the cuckoo there is no visual manifestation of the same, probably since it is invisible to the eyes. Although the verse says *pītamvasānā*, she is dressed as *nīlāmbara* or *nīlavasānā*, i.e. dressed in blue. She carries two flower sprays in her hands, which are, yet again incomplete with no flowers or buds on them.

For Kakubha, however, the *SD* says "Her limbs are well developed; her body is adorned for love. She is moon-faced and carries a garland of *champaka* flowers. Her side-glances have infinite variety. The charming Kakubhā bears a garland."⁴ This is quite a different reading as it seems that she is setting out for a tryst. There is no cause for melancholy or fear here. This



does not seem to be the reading that the Gem Palace painting is based upon. In the *SD*, a very similar verse describes *rāgiṇī* Kāmodi (not Kakubha) as “the yellow clad lady; beautiful haired, weeping in the forest, made miserable by the call of the cuckoo, looking around hither thither in a very frightened manner. Kāmodikā remembers her lover.”⁵

Gem Palace Text:

ककुभरागिणी
पीतं वसाना वसनं सुकेशी
वने रुदन्ती पिकनाददूना* ।
विलोकयन्ती ककुभो बिभीता†
मूर्तिः प्रदिष्टा‡ ककुभेति रागिणी ।।

Kakubharāgiṇī
Pītam vasānā vasanam sukeśī
Vane rudantī pikanādadūna ।
Vilokayantī Kakubho bibhītā
Mūrtiḥ pradiṣṭā Kakubheti rāgiṇī ।।

The metre is *Upajāti*.

Translation: Dressed in yellow garments and possessing beautiful hair, she weeps in the forest and is pained by the voice of the cuckoo. Looking hither and thither, Kakubha appears much frightened. The image of Kakubha is (thus) ordained.

The earlier Mewari paintings had a specific formula. They were painted in urban settings with an architectural member and a clear differentiation of interior and exterior space. Here, in the Gem Palace painting (pl. 14.2), that formula has been diluted. There is no trace of any architecture. The scene is set within the backdrop of a landscape. It is purely an exterior space with rocks, water-body and trees all around, indicating a forest. The water-body is a narrow strip at the bottom as is the sky at the top, almost acting as borders. The middle ground and background are not clearly distinguishable and merge into one. The stream has a couple of swans, fish, lotuses and some other aquatic plants. The presence of the sun in the sky indicates the time of the day being morning. A variety of trees have been depicted such as banana, cypress, two different varieties of palms and some others. The cypress tree is the influence of Persian aesthetics seeping in through Mughal miniature painting. Peacocks are usually seen accompanying Kakubha *rāgiṇī*. However, the forest is teeming with a number of species of fauna like the cranes and the monkeys. There are rocky cliffs in the background coloured variously, from *pyāzī* pink to grays and browns, drawn and shaded in the Persian style.

* *Anusvāra* above ‘ka’ in *pika* causes *chhandabhaṅga* and hence has been removed to correct it.

† *Nibhītā* does not make sense and must be a scribal error. It has been changed to *bibhītā*, i.e. ‘frightened’.

‡ *Prabhiṣṭā* has been emended to *pradiṣṭā*.



॥ककुभरागिणी॥पीतेवसानावसनंसुकेशीवनेरुहंतीपिकंनदहना॥वि-
लोकयंतिककुभेनिनीतमरिःप्रतिष्ठाककुभेतिरागिणी॥२७॥ ॥



14.2 Kakubha Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/35

Kakubha *rāgiṇī* has been abandoned by her lover and finds herself alone in the forest. She is anxious, which is depicted by the fact that her feet point in one direction and her face in the other. She looks back in anxiety as in her heightened state of sensitivity she imagines someone behind her. She has been described as *kaṭākṣiṇī*, someone who looks sideways from under her eyes anxiously. She is meant to be dressed in yellow (*pītavasānā*) according to the text of the painting. Here too, she is depicted wearing *kesarī* or saffron yellow garments. She holds a spray of flowers in her hand and is surrounded by peacocks. Interestingly, in the Bharat Kala Bhavan series, it is *rāga Mālavaśrī* who is accompanied by peacocks and not Kakubha.

The lady is a picture of misery because in common parlance she has been 'stood up'. She has been betrayed and is the *khaṇḍitā nāyikā*.

Kakubha is an ancient *rāga* which finds prolific mention in the *BD* and *SRT*. As has been mentioned earlier, one may draw attention to the fact that *SRT* associates *karuṇa rasa* with this *rāga*. In the Bharat Kala Bhavan and the Gem Palace folios, both the evocative mood of the iconography is the *karuṇa rasa*. The *sthyāyī bhāva* is unhappiness or sorrow. The *ālambana vibhāva* is the lover who has apparently abandoned her. The *uddīpana vibhāva* is the cry of the cuckoo. The *vyabhichārī bhāvas* are her fear and anxiety and *anubhāva* are the tears.

ENDNOTES

1. *BD*, p. 105, 117.
2. त्रिगुणा खंभावती च आभेरी ककुभा तथा ।
विरटी चैव सावेरी पडेटाः पञ्चमे मताः ।। *AP*, 238.19.
3. *SRT*. II. 2.109.
4. सुषोषिताङ्गी रतिमण्डिताङ्गी
चन्द्रानना चम्पकदामयुक्ता ।
कटाक्षिणी स्यात् परमा विचित्रा
दामेन युक्ता ककुभा मनोज्ञा ।। *SD, Rāgādhyāya, dhyāna* of v. 57.
5. पीतं वसाना वसनं सुकेशी
वने रूदन्ती पिकनाददूना ।
विलोकयन्ती विदिशोऽतिभीता
कामोदिका कान्तमनुस्मरन्ती ।। *Ibid., dhyāna* of v. 69.



Gauḍī



The visual imagery of Kakubha and Gauḍī are strikingly similar in the Gem Palace series. Except for some minor changes, the paintings appear identical, yet the textual iconography is as different as possible. Whereas Kakubha is described as anxious and fearful, Gauḍī has a joyous and delightful disposition.

The *SPS* gives a *dhyāna mantra* for Gauḍī and says that she wears yellow clothes, has fair complexion and has an elephant vehicle.¹ The *RK* says that Gauḍī wears earrings of new mango blossoms, has a beautiful dusky body like the clouds and has a sweet voice like nectar. She is the one with much eagerness.² The *RV* describes Gauḍī as such, “Her apparel is lustrous like the milky white ocean, she has a spontaneous beautiful laugh, and she is long armed and holds a snake canopy in her hand, Gauḍī is fair and lotus eyed.”³

The Bharat Kala Bhavan series has two versions of this *rāgiṇī*, viz. Gauḍī and Gaurī. The chawand *rāgachitra* has both the names, Gauḍī and Gaurī in one painting. The Gem Palace series has only the Gauḍī *rāgachitra*. It, however, also refers to Gaurī.

Bharat Kala Bhavan Text for Gauḍī:

गौड़ी

अवचिनतकुसुमराशिः

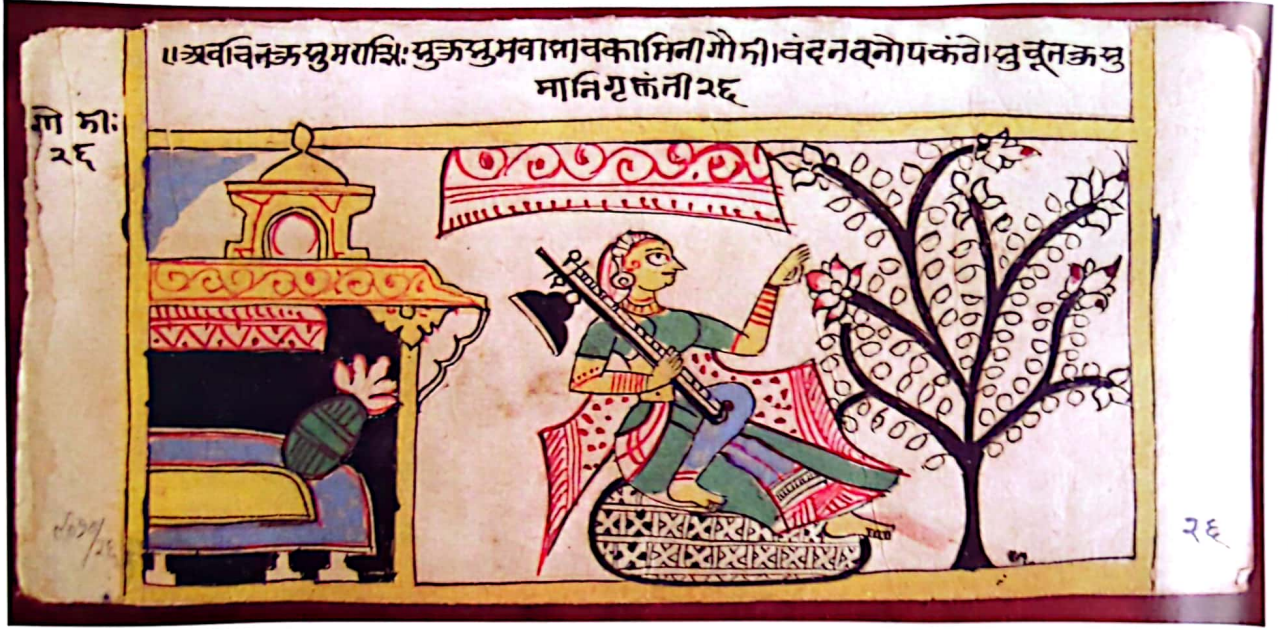
सुकुमवासा च कामिनी गौडी ।

चन्दनवनोपकण्ठे

सुचूतकुसुमानि गृह्णाति* ।।

* *Gritankṭī* is a scribal error of *grihaṇāti*. However, the verse, apparently reads it as *grihāṇāti*, so as to complete the 15 *mātrās* of the 4th *pāda*.





15.1 Gauḍī Rāgīnī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/26

Gauḍī
 Avachinatakusumarāśiḥ
 Sukusumavāsā cha kāmīnī gauḍī |
 Chandanavanopakaṇṭhe
 Suchūtakusumāni grhaṇāti ||

The metre is Āryā.

Translation: With a plucked heap of flowers and with a beautiful flowery abode (or with a beautiful flowery dress) the amorous one, Gauḍī, gathers beautiful mango blossoms on the margin of the sandalwood forest.

Bharat Kala Bhavan Text for Gaurī:

गौरीरागे
 आराममध्यजाता
 कुमारिकासुन्दरेन्दुमुखलक्ष्मीः ।
 दधतीदाडिमबीजम्
 कीरानानन्दयति* गौरी ।।

Gaurīrāge
 Ārāmamadhyajātā
 Kumārikāsundarendumukhalakṣmīḥ |
 Dadhatīdāḍimabījam
 Kīrānānandayatī Gaurī ||

* Ānanadaya has been emended to nandayati.



The metre is *Āryā*.

Translation: Born in the middle of a big garden, a maiden with her face radiant with the beauty of the moon, carrying the seeds of the pomegranate, Gaurī playfully pleases the parrots.

Are Gauḍī and Gaurī one rāga pronounced differently or are they two separate rāgas altogether? It seems that there was only one rāga, which was referred to by both the names. In the Chawand *rāgachitra*, there is only one painting, but both the names occur in the *chitrapada*. Interestingly, Bharat Kala Bhavan collection is the only known *rāgachitra* series with two such rāgas. Perhaps, the Bharat Kala Bhavan series was an exception. In both these paintings, however, the grove is the focal point and the basic metaphor is that of the maiden in the grove plucking flowers. The underlying stress is on the fact that she is in an exotic grove, thus the flowers are celestial (to match the reference of *suravṛkṣa guchchham* of the Chawand and Gem Palace series).

In the painting titled 'Gauḍī', the *rāgiṇī* is shown seated on a carpet which possibly indicates a flower bed according to the text of the verse (pl. 15.1). She plucks a flower with her left hand while playing a *vīṇā* with the other hand. The musical instrument has no reference in the text. The text further mentions Gauḍī to be at the edge of the sandalwood forest, yet the visual imagery shows an architectural member on her right and a cloth canopy above her giving it a more urban connotation. However, it is repeatedly noticed in the series that an architectural member or a couple of them in a painting is a part of the standard formula being followed, irrespective of their relevance in the text. This painting is more or less complete except for the flowering tree.

Gaurī *rāgiṇī*, on the other hand, is sitting on a rock in between two trees plucking pomegranate seeds (pl. 15.2). The pomegranate tree is unfinished. According to the text of the verse, she plucks the seed to feed a parrot. Visually, the bird hasn't been painted. Parrots were often domesticated though not necessarily caged. However, it is interesting to note that the sharply pointed nose of the *rāgiṇī* resembles the beak of a parrot. The two architectural members on either side have been painted intentionally here as the text refers to a garden. Gaurī is said to be born in the middle of a big garden.

By the beginning of the 17th century, there is a change in the depiction of Gauḍī. Instead of a garden hemmed in between two architectural members, only the grove is shown.

Chawand Text:

निधाय पाणौ सुरवृक्षगुच्छम्
काँचीकलामण्डितमध्यभागा* ।
शुभ्राम्बरा धारणगौरकान्ति†
गौरी सदा मोदकरी प्रदिष्टा । ।
गौडीरागिणी

* *Madhyabhāgāḥ* has been emended to *madhyabhāgā*.

† *Kāntau* has been emended to *kāntiḥ*.





15.2 Gaurī Rāgīnī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/4

Nidhāya pāṇau suravṛkṣaguchchham
 Kāñchikalāmaṇḍitamadhyabhāgā |
 Śubhrāmbārā dhāraṇagaurakāntiḥ
 Gaurī sadā modakarī pradiṣṭā ||
 Gauḍīrāgīnī

The metre is *Upajāti*.

Translation: Having held a bunch of (flowers of) the celestial tree, with the waist adorned by a girdle, with bright clothes, bearing a fair glow, always delightful is Gaurī described.

The *rāgīnī* is referred to by both names Gauḍī and Gaurī.

The painting is divided into three parts (pl. 15.3). The upper part is the standard sky-space of undulating blue clouds and an empty black space. The central space is covered with a rocky area with a cave perhaps in a forest. The forest landscape is suggested by four trees, two on each side of the mouth of the cave. On either side of the cave are niche like hollow spaces covered with foliage with two water pots inside exhibiting a somewhat domesticated appearance. Two peacocks are perched on these spaces with two tall trees behind them on both sides. The foreground is an extension of the middle ground with a peacock and two peahens. The hollowed out cave is depicted in red colour. The lady is seen in the centre standing outside the cave in a rather difficult posture as she is moving ahead but her face looks back. She is dressed in a red blouse, a yellow and white skirt and she is holding floral sprays.

The textual and visual iconography of Gem Palace has been based on the Chawand *rāgachitra*. In fact, the textual iconography is the same.





15.3 Gaudī Rāgini, c. 1605 CE, Chawand, G.K. Kanoria Collection, © Asian Art Archives, University of Minnesota, USA, Accession no. 1011069

Gem Palace Text:

गौडीरागिणी

निधाय पाणौ सुखक्षुग्च्छम्
काँचीकलामण्डितमध्यभागा* ।

शुभ्राम्बरा धारणगौरकान्ति:†
गौरी सदा मोदकरी प्रदिष्टा ॥

* Madhyabhāgāḥ has been emended to madhyabhāgā.

† Kānti has been emended to kāntiḥ.





15.4 Gauḍī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/41

Gauḍīrāgiṇī
Nidhāya pāṇau suravṛkṣaguchchham
Kāñchikalāmaṇḍitamadhyabhāgā
Śubhrāmbārā dhāraṇāgaurakāntiḥ
Gaurī sadā modakarī pradiṣṭā ||

The metre is *Upajāti*.

Translation: Having held a bunch of (flowers of) the celestial tree, with the waist adorned by a girdle, with bright clothes, bearing a fair glow, always delightful is Gaurī described.

The depiction of Gauḍī *rāgiṇī* is visually almost identical to that of Kakubha *rāgiṇī* in the Gem Palace series (pl. 15.4). There is a stream in the foreground, she walks in the forest and is surrounded by peacocks, ducks, monkeys and a variety of trees. She even wears clothes similar to Kakubha. The two pairs of cypress trees to the left of the painting are noteworthy as is the bright orange palm to her left. The palm tree is unusually coloured. It appears that the artist has simply replaced the orange *kosam* of the Kakubha *rāgachitra* with the palm. It is apparent that compositionally Kakubha has been used as the basis for this painting and the artist has made minor changes to differentiate the two. He has added stones lining the stream at the bottom, inserted a few squirrels and birds and replaced the orange *kosam* with the orange palm.

The background in this painting is quite lush and verdant unlike the usual topography of Rajasthan, a desert. The cliffs are retained but placed far away and are a mere suggestion. There are many small flowering shrubs arranged around her. One particular type that has blue and white flowers is noteworthy. These flowers look like lilies and at first glance may be considered a Persian or western influence, but actually they are the artist's attempt at depicting 'celestial' flowers (*suravṛkṣa guchchham*). The attempt is to show her in a celestial grove, holding bunches of celestial flowers in her hand.

The sky is depicted as half blue and half black. There is no sun in the sky since the artist here is trying to depict the evening hour. Another variation in this painting from the Kakubha folio is that the peacocks, instead of surrounding the *nāyikā*, have flown up to the trees and are nestled there as they usually do this in the evening time, so we have another indicator of the time of the day in the painting.

In the *RM*, 'Gauḍī' is called 'Gaurī' and described as dusky limbed, brightly attired and softly smiling. She is in the middle of the grove playing the *vīṇā* and singing songs of love.⁴

One common factor of Gauḍī all across is a woman in a grove, either plucking flowers or laying out a bed of flowers. The inscription in the Bharat Kala Bhavan folio for Gauḍī says "she plucks the beautiful flowers of the mango, near the sandalwood forest". Thus even here, the grove is an important metaphor.



ENDNOTES

1. गौडी भाषा पीतवस्त्रा गौराङ्गी गजवाहना । *SPS*, 3.80.
2. ।।ध्यानम्।।
रसालनव्याङ्कुरकर्णपूरा कादम्बिनीश्यामलमञ्जुदेहा ।
पीयूषनिष्यन्दिमृदुस्वनाढ्या गौडीति युक्ताऽधिककौतुकेन ।।
।।इति गौडीः।। *RK*, 2.100.
3. गौडी
क्षीरोदभासिवासा सहजसुहासा प्रलम्बबाहुलता ।
करधृतसाहिच्छत्रा गौडी गौरी सरोजाक्षी ।।
गौडी; गौरी सरोजाक्षी क्षीरोदभासिवासा दुग्धसमुद्रवत् श्वेतवसना । सहजसुहासा प्रलम्बबाहुलता
दीर्घतनुभुजा । करे धृतं साहिः सर्पयुक्तं छत्रं यया सा ।। *RV*, 5.193.
4. अथ तृतीय गौरी लक्षण
दोहा
स्याम गात सुभ बेष धरि सकल गुननि की खान ।
बीन बजावै हाथ लै गौरी परम सुजान ।। *RM*, v. 206.



Toḍī



One of the earliest references to Toḍī *rāgiṇī* is found in the *SRT*. It seems to have been a well developed *rāga* by then, since two varieties of it are mentioned here, namely Chhāyā Toḍī and Turuṣka Toḍī.¹ As the name suggests, the latter seems to be a contribution of Islamic invaders, the Turks. In the 15th century text *SR*, Toḍikā is said to be born of the *Śudhha Śāḍava jāti*, i.e. it is a *grāmarāga*. It is employed in the *śṛṅgāra* rasa and in union with the beloved.²

From the *RK*, a distinct iconography of a woman in the forest with deer starts to form. Here, Toḍī is referred to as "the one whose limbs are delicate like the stalk of the white lotus, whose body is smeared with sandal paste, who entertains herself with a fawn in the forest, holds a *vīṇā* in both her hands, is thus Toḍī."³

Bharat Kala Bhavan Text:

टोडीरागिणी*

विचित्रपंकेरूहवक्त्ररम्या

कुरंगश्यावं† कनकाङ्कुरेण।

प्रलोभयन्ती‡ विपिनोपकण्ठे

टोडीयंमिन्दीवरदामरम्या§ ।।

* *Toḍīrāge* has been emended to *toḍīrāgiṇī*.

† *Kuraṅgaśāvaṇ* has been emended to *kuraṅgśyāvaṇ* to make it grammatically correct and for metrical propriety.

‡ *Pralambhayanti* has been emended *pralobhayanti*.

§ *Mindivara* has been corrected to *mindīvara*.





16.1 Toḍī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/8

Toḍīrāgiṇī
 Vichitrapaṅkerūhavaktraramyā
 Kuraṅgaśyāvam kanakāṅkureṇa |
 Pralobhayantī vipinopakaṇṭhe
 Toḍīyamamindīvaradāmaramyā ||

The metre is *Upajāti*.

Translation: With a face charming like a glorious lotus, enticing a young deer with a golden sprout in the margin of the forest, such is Toḍī who is made beautiful by a blue lotus garland.

The textual iconography of the Bharat Kala Bhavan mentions that *rāgiṇī* Toḍī is feeding the fawns at the edge of the forest. In fact, Toḍī is seen moving about in the forest suggested by two incomplete trees and a banana tree (pl. 16.1). The visual imagery, however, is devoid of the deers or the fawns. Her posture is similar to Kakubha and Gauḍī, wherein her body is frontal, her feet point towards the right and her head is directed to the left, a standard iconography for the lady in a forest. There is a lack of text image co-ordination. However, a close visual correspondence to the textual iconography of Toḍī is found in another folio in this series. In the folio titled *Mādhavī*, the protagonist is shown holding a *vīṇā* in her right hand and feeding the doe with her left hand. This is a very balanced composition with the lady in the centre and the combination of a black buck and a doe on both her sides.

The consistent iconography follows even in the 17th century text *RV* and *SD*. The *RV* says that *rāgiṇī* Toḍī has a *vīṇā* with her; she is in the forest entertaining the fawns. She wears red clothes; she has adorned her limbs white which makes her look very fair. She is also gentle



in her speech.⁴ The *SD* says that “she has a slender body which is radiant as the frost or the jasmine flower. Her body is smeared with saffron and camphor. She beguiles the deer in the outskirts of the forest carrying her *vīṇā*, she is *Toḍī* who rules.”⁵

Gem Palace Text:

टोडीरागिणी

विचित्रपङ्केरूहरस्यवक्त्रा

कुरंगश्यावं कलमाङ्गुरेण ।

प्रलोभयन्ती विपिनोपकण्ठे

टोडीयमंभोरूहवाणरम्या* ।।

Toḍīrāgīṇī

Vichitrapaṅkerūharasyavaktrā

Kuraṅgaśyāvaṁ kalamāṅkureṇa ।

Pralobhayantī vipinopakāṇṭhe

Toḍīyamambhoruhavāṇaramyā ।।

The metre is *Upajāti*.

Translation: With a face delectable like a glorious Lotus, enticing a young deer with a shoot of rice in the margin of the forest, such is *Toḍī*. She is beautiful and holds a *vīṇā*.

The textual iconography and the visual imagery for *rāgīṇī* *Toḍī* is a standardized one in the Gem Palace folio (pl. 16.2). The careful planning of the pictorial space divides the painting into various horizontal registers. The foreground is the conventional stream teeming with aquatic flora and fauna and the topmost portion is the blue sky. The stream is lined by boulders which gives rise to the speculation that perhaps it is a river bank instead of a lake. The boulders are rendered in the Persian tradition. The most attractive or eye-catching feature of the painting is the bright yellow sun-filled ground in the middle. Just beyond it is a rocky cave with two temples serving the semantic purpose of indicating the presence of a village or a town nearby. The negative space around the cave is painted in black in an attempt to show distant landscape and also implies the artist's reluctance to dwell on it.

In spite of being a very animated painting with a variety of plants, animals, birds and butterflies surrounding the *rāgīṇī*, there is compositional clarity, non-cluttering of space and no overcrowding. *Toḍī*, in the centre, is perfectly balanced by two palm trees of different varieties on her either side with a squirrel each, one climbing up and the other running down. There is a mango tree and another with pink blossoms at the extreme ends with exactly two birds on each. Even the delicate blue flowering shrub in the centre of the ground has two butterflies hovering around it. There are four deer surrounding her and are painted as close

* अम्मोरूहेण वाणेन च रम्या इत्यर्थः *Vāṇa* is a large harp, though the one shown in the painting is not large.





16.2 Toḍī Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/15

to nature as possible. The black buck, which is the male of the species, has white under parts, including the insides of the legs and lower neck, as well as a white ring surrounding the eye, white highlights in the ear and a white chin. It has a slender build, a short tail and twisted horns. The one standing next to the buck is a doe or a hind, the female of the species, usually light brownish in colour, white patches on the under parts and the chin and no antlers or horns. The artist has meticulously noted each such detail.

The young and beautiful Toḍī carries the two-gourd *vīṇā* on her shoulder as she roams around the forest. She wears a short blue *choli*, a red printed *ghāgharā* and a transparent golden *oḍhanī*. She is heavily bejewelled with gold and pearl *māṅgaṭikā* which is hung from the forehead, pearl earrings, a pearl string, pearl armbands, gold bangles and gold anklets. Even the tassels hanging from her hair have pearl and gold embellishments.

The presence of the temples and the deer both testify the fact that Toḍī wanders about at the edge of the forest. Deer, by nature, prefer to live in “edge” habitats and temples obviously corroborate the fact that habitation is close by.

ENDNOTES

- 1 SRT, II.2.134.
- 2 SR, II.2.Rāgāṅgopāṅgaparikṣaṇam.100-102.
- 3 ।।ध्यानम्।।
मृणालकुन्देन्दुसमानगात्री विलिप्तदेहा हरिचन्दनेन ।
विनोदयन्ती विपिने कुरङ्ग तोडी विपञ्ची दधती कराभ्याम् ।।
।।इति तोडी ।। RK, 2.134.
4. कलितविपञ्ची विपिने लालितहरिणारूणाम्बरा हरिणी ।
धवलाङ्गरागरचना मृदुवचना भूषिता तोडी ।। RV, 5.180.
5. तुषारकुन्दोज्ज्वलदेहयष्टिः
काश्मीरकपूरविलिप्तदेहा ।
विनोदयन्ती हरिणं वनान्ते
वीणाधरा राजति तोड़िकेयम् ।। SD, Rāgādhyāya, dhyāna on v. 54.



Gurjarī



Gurjarī is an ancient melodic form and is said to be a *vibhāsa*, born of the Pañchama rāga.¹ The *AP* describes it as of the Bhairava family.² By the 13th century, based on regional variations, there were different forms of Gurjarī that were sung. Śārṅgadeva describes the four *upāṅgas* (subsidiary limbs, i.e. subsidiary melodic form), viz. Mahārāṣṭra Gurjarī, Saurāṣṭra Gurjarī, Dakṣiṇa Gurjarī and Drāviḍa-Gurjarī.³ He gives their melodic structures which differ primarily on account of the differences of *gāmaka* or musical ornament. It may be noted that all the four types of Gurjarī are from West and South India, two from West and two from South. While Gurjarī has been mentioned in earlier texts, the specific reference to Dakṣiṇa Gurjarī may be seen here.

The *SR* refers to Gurjarī as well as its four variations. It gives the melodic structure of Gurjarī and then gives its *dhyāna*, which is a religious and one of the earliest.

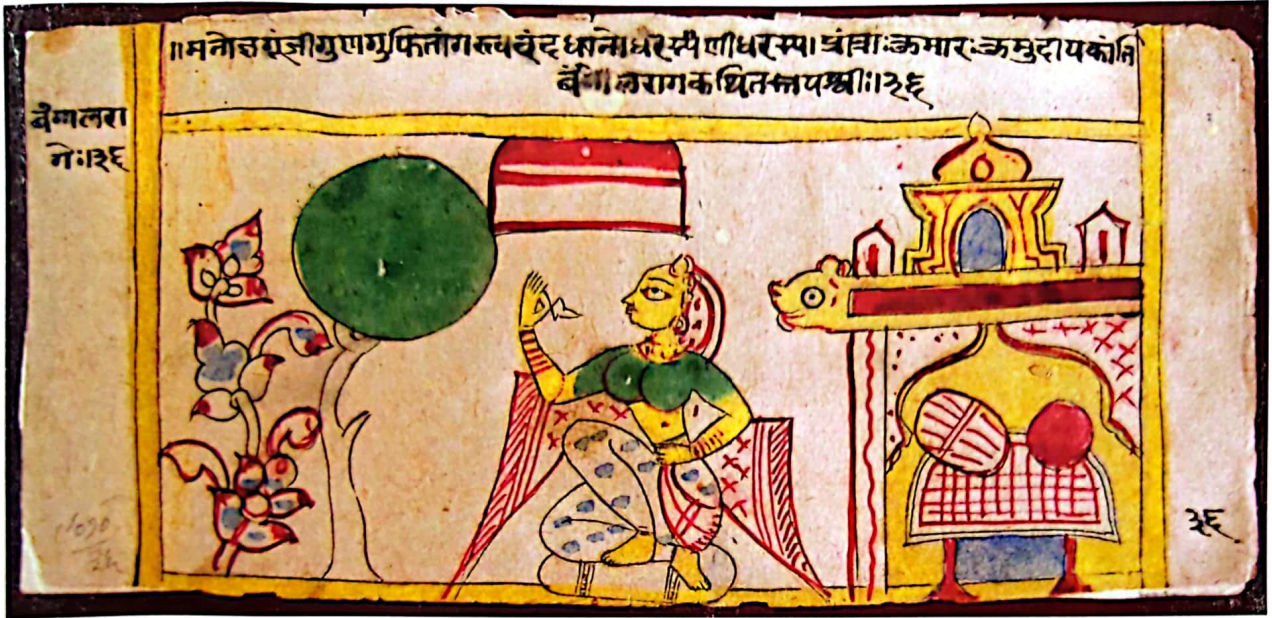
Having gone near *Ṣadjagrāma*, she is sung by those proficient in music for the adoration of Hari. She goes on a ram (vehicle), is in yellow garments, fair limbed and desired by some.⁴

The *SR* follows the tradition of *SRT* and also gives four variants of Gurjarī, viz. Mahārāṣṭra Gurjarī, Saurāṣṭra Gurjarī, Drāviḍi Gurjarī and Dakṣiṇātyā Gurjarī.⁵ Only the melodic structures are given. No *rāgadhyāna* for the regional varieties are given.

One of the earliest secular *rāgadhyānas* for Gurjarī is seen in the *RK*, which is later applied to the paintings of Dakṣiṇa Gurjarī.

The body like the blue lotus, one who has beautiful hair, on a beautiful bed with an array of sandalwood leaves, charmingly she makes orderly divisions of the *śrutis* (microtones) and *svaras* (notes), being at ease with the lute, this is the beautiful Gurjarī.⁶





17.1 Baṅgāla Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/36

One clear fact is that she is proficient in music. The 'patrāvalichārūtalpā' is important here. It seems to clearly allude to the *vāsakasajjā nāyikā*.

The iconography of the *RK* is the one that adheres and is, hence, important. The verse of the Bharat Kala Bhavan series is based on the *RK*.

Bharat Kala Bhavan Text:

गुर्जरीरागः

श्यामासुकेशामलयदुमाणाम्
मृदुल्लसन्पल्लवमुद्वहन्ती ।
सप्तस्वराणां दधती विभागम्
तन्त्रीसुखाद्दक्षिणगुर्जरीयम् ।।

Gurjarīrāgaḥ

Śyāmāsukeśāmalayadrumāṇām
Mṛdullasanpallavamudvahantī ।
Saptasvarāṇām dadhatī vibhāgam
Tantrīsukhāddakṣiṇagurjarīyam ।।

The metre is *Upajāti*.

Translation: Dusky, with beautiful hair, carrying the tender, shining leaf of the sandalwood trees, making the distinctions between the seven (musical) notes being at ease with the lute, such is Dakṣiṇa Gurjarī.

* 'Mukhāt' is a scribal error for 'sukhāt'.



The picture below this painting is a mismatch, because the scribe has erroneously put the text of Gurjarī above Baṅgāla rāga! There is an interchange between Baṅgāla and Dakṣiṇa Gurjarī *rāgachītras*. We have, therefore, to examine the painting below Baṅgāla rāga for the Gurjarī image (pl. 17.1). It depicts a young woman seated near a tree. Though shown in a stylized manner one assumes that the sandalwood tree is indicated. The woman is shown bearing a leaf as indicated in the text. She is shown in a static manner, though the text suggests that she is carrying the leaves to pile them and make a bed of leaves as is the nature of the *vāsakasajjā nāyikā*. The painting, however, does not seem to suggest this and is shown in a stereotyped manner with the redundant (to this theme) but formulaic room with the bed shown to the right. The painting, though, has not been left incomplete by the artist.

The *SD* makes it quite clear that she is seated in 'the midst of a bed of leaves' and leaves one in no doubt that she is the *vāsakasajjā nāyikā*.

श्यामा सुकेशी मलयद्रुमाणाम्
मृदुलसत्पल्लवतल्पमध्ये ।
श्रुतिस्वराणां दधती विभागम्
तन्त्रीसुखा दक्षिणगुजरीयम् ।।⁷

*Śyāmā sukeśī Malayadrumāṇām
Mṛdulasatpallavatalpamadhye ।
Śrutisvarāṇām dadhatī vibhāgam
Tantrīsukhā Dakṣiṇagurjarīyam ।।*

The metre is *Upajāti*.

Translation: The dusky, beautiful haired one is in the midst of a bed of tender, shining leaves of the sandalwood trees, she distinguishes between the *śrutis* (microtones) and *svaras* (notes), being at ease with the lute, this is Dakṣiṇa Gurjarī.

By the time of the Gem Palace painting, it may be observed that the textual iconography has evolved through almost a century.

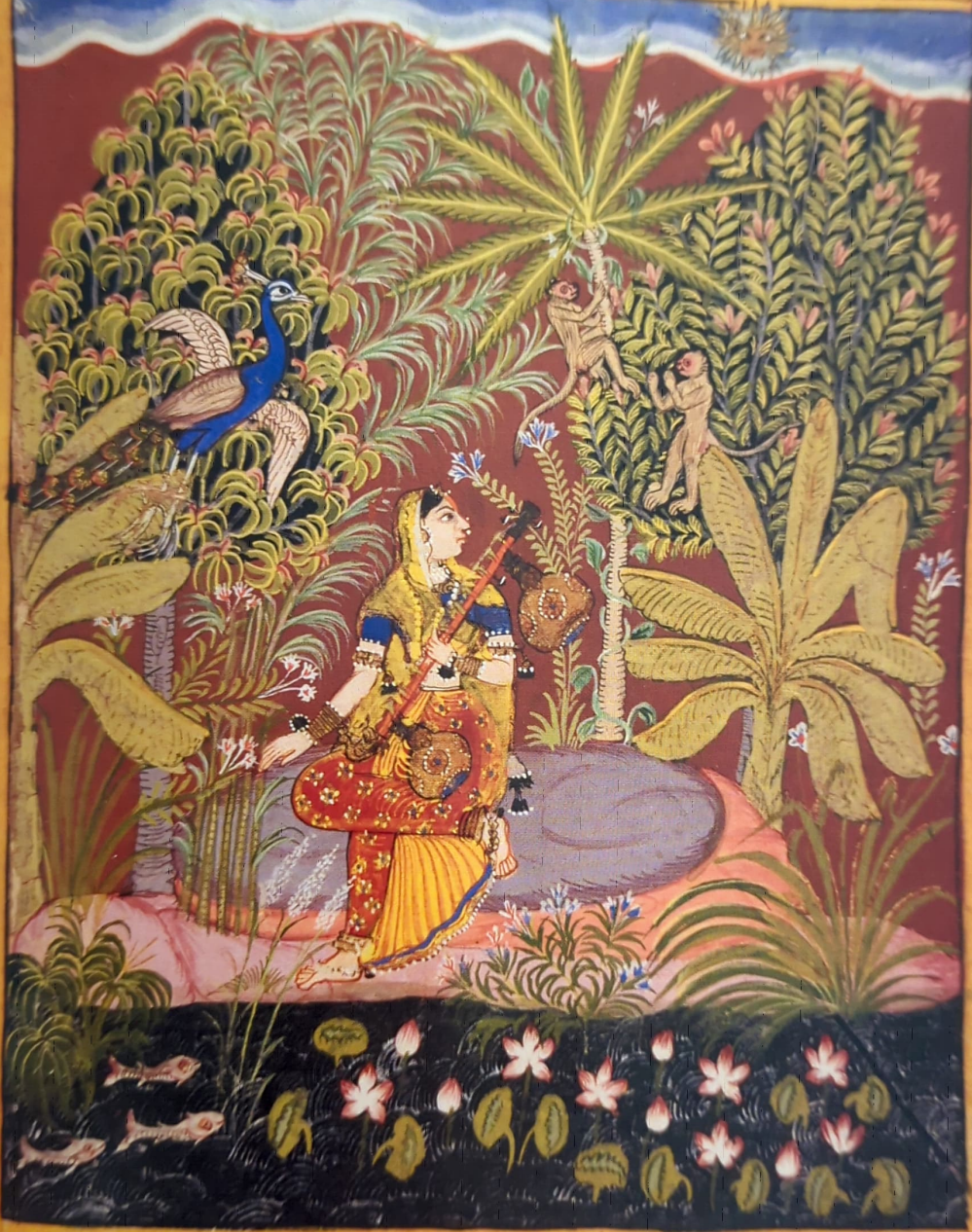
Gem Palace Text:

दक्षिणगुर्जरीरागिणी
श्यामासुकेशीमलयद्रुमाणां
स्थिता लसत्पल्लवपुष्पजाते ।
श्रुतिस्वराणां* दधती विभागं
तन्त्रीसुखा दक्षिणगुर्जरीयम् ।।

* *Śuteśvarāṇām* has been corrected to *śrutisvarāṇām*.



॥ दक्षलगुर्जरी रागिणी ॥ श्यामा सुकोशिमलयदुमाणस्तितानसत्यज्ञवपुष्यता
॥ ते शुते श्वराणां रधती विना गंतं त्रीसुखादक्षिणदर्शनीय ॥ २६ ॥



17.2 Dakṣiṇagurjarī Rāgīṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/12

Dakṣiṇagurjarīrāgiṇī
Śyāmāsukeśimalayadrumāṇām
Sthitā lasatpallavapuṣpajāte |
Śrutisvarāṇām dadhati vibhāgam
Tantrīśukhā Dakṣiṇagurjarīyam ||

Translation: Dark, with beautiful hair, standing on a pile of bright flowers and leaves of the sandalwood tree, she distinguishes between the *śrutis* and *svaras* being at ease with the lute, such is Dakṣiṇagurjarī.

The lady seems to be in a forest, as she appears to be surrounded by dense vegetation (pl. 17.2). The text mentions sandalwood trees to create the ambience of the Southern region, as the *rāga* is called Dakṣiṇa Gurjarī, i.e. Gurjarī from the South. The trees depicted are formulaic – banana, mango, palm, *kanera* and an unidentified tree, perhaps put by the artist to indicate sandalwood. The Rajasthani artist is, however, not familiar with the southern sandalwood tree. The background is a rich, burnt sienna against which the dense foliage is shown. The banana tree, not really seen in forests, is shown both partially and fully as is typical of Mewari paintings. Birds and animals frolic amidst the trees. A peacock flies from a mango tree. Two monkeys, who are *langūras*, are also seen. The *nāyikā* is seen sitting cross-legged on a large boulder instead of a pile of leaves. She has a *vīṇā* in hand, as indicated in the text. She is richly dressed, in bright colours like yellow *oḍhanī* and floral patterned flame-coloured lower garment. Her blue blouse and yellow *oḍhanī* have a pearl embroidered fringe. The woman wears heavy gold jewellery, particularly noticeable are her gold bangles. A lake is shown in the foreground. The water is shown in the basket-weave pattern. The lake abounds in flora and fauna – lotuses, fully blossoming and as buds are seen. The tigerfish is also depicted. The lady amidst the sandalwood trees with the *vīṇā* is the iconography which continues even to the 18th century as seen in the text of the *RM*.⁸

ENDNOTES

1. गूर्जरी पञ्चमान्ता च गान्धारांशाल्पमध्यमा ।
षड्जमध्यमसंवादः संपूर्णा नित्यमेव हि । ।
विभाषेयं समाख्याता संपूर्णा पञ्चमोद्धवा । *BD*, p.123.
2. भैरवी गूर्जरी चैव भाषा वेलावली तथा ।
कार्णाटी कलहंसा च षडेता भैरवे मताः । । *AP*, 238.18.
3. महाराष्ट्रगूर्जरी
पञ्चमेनोज्झिता मन्द्रतारनिषादा ताडितोत्सवे ।
गीयतामृषमन्तांशा महाराष्ट्री तु गूर्जरी । ।
इति महाराष्ट्रगूर्जरी
सौराष्ट्रगूर्जरी
गूर्जरेव रिकम्प्रा स्यात् सौराष्ट्री गूर्जरी ।



इति सौराष्ट्रगूर्जरी
दक्षिणगूर्जरी
दक्षिणा गूर्जरी कम्प्रमध्यमा ताडितेतरा ।।
इति दक्षिणगूर्जरी
द्रविडगूर्जरी
रिमन्द्रतारा स्फुरिता हर्षे द्राविडगूर्जरी
इति द्रविडगूर्जरी । इति गुर्जर्युपाङ्गानि
SR, II. 2.Rāgāṅgopāṅgaparikṣaṇam.135-137.

4. अङ्गं पञ्चमषाडवस्य रिधभूयिष्ठं ग्रहांशार्षभा
न्यासे मध्यमपेशला ऋषभतस्तारा सदा वा (ता) डिता ।
मन्द्रस्थानगमध्यमा शुचिरसे पूर्णस्वरा गूर्जरी
षड्जग्राममुपेत्य गानकुशलैर्गैया हरिप्रीतये ।।
मेषगा पीतवस्त्रा च गौरांगी कैरिचदिष्यते ।। *Ibid., 82-83.*
5. विपञ्चमा रिग्रहणांशमोक्षा मन्द्रसथनिर्गूर्जरिकोपदिष्टा ।
षड्जे महाराष्ट्रपदे नियुक्ता रसे (ऽ)दधुते वीररसे च सोक्ता ।।
इयमेव रिकम्पाद्या सौराष्ट्री गूर्जरी भवेत् ।।
द्राविडी गूर्जरी मन्द्रतारस्फुरितनिस्वरा ।।
गमन्द्रा दाक्षिणात्या स्यादुत्तरोत्तरताडिता ।। *Ibid, 135-139.*
6. इन्दीवरश्यामतनुः सुकेशी पाटीरपत्रावलिचारूतल्पा ।
श्रुतिस्वरव्यूहविभागरम्या तन्त्रीसुखात्(?)मञ्जुलगूर्जरीयम् ।। *RK, 2.92.*
7. *SD, Rāgādhyāya, dhyāna of v. 80.*
8. चंदन द्रुम तर बैठि कै लै कर बीन प्रबीन ।
सरस तान गावत तिया है गुजरी रसलीन ।।
यथा
चिकने चिकुर चटकीले चारू पायन लौ मांजे मखतूल ते अधिक छवि छाई है ।
चंद दुति मंद होत जाको मुखचंद देखि चंदन के द्रुम तरै बैठी सुखदाई है ।
सब रसलीन कर बीन लै बजावत है गावत मधुर स्वर सांवरी सुहाई है ।
प्यारे रंगलाल जू के प्रेम पगी बाल वह गूजरी पहिर पग गूजरी सी आई है ।। *RM, 252-253.*



Āsāvarī



Asāvarī *rāgiṇī* has one of the most consistent and unique iconography, viz. of a woman in a forest surrounded by snakes! In the Mewar depictions of the 16th and 17th centuries, she holds a snake in her hand too. The early texts do not allude to it. The SR refers to Nāgadhvani (snake tune),¹ but whether or not it is in any way connected to, or the progenitor of Āsāvarī is impossible to say.

One of the earliest depictions of this *rāgiṇī* is seen in the Bharat Kala Bhavan folio.

Bharat Kala Bhavan Text:

आसावरी

श्रीखण्डशैलशिखरे च वरासिवासा*

मातङ्गमौक्तिकलसद्युतहारवल्ली† ।

आकृष्यचन्दनतरोः शबरी भुजङ्गीम्‡

आसावरी वलयमञ्जुलनीलकान्तिः । ।

Āsāvarī

Śrikhaṇḍaśailaśikhare cha varāśivāsā

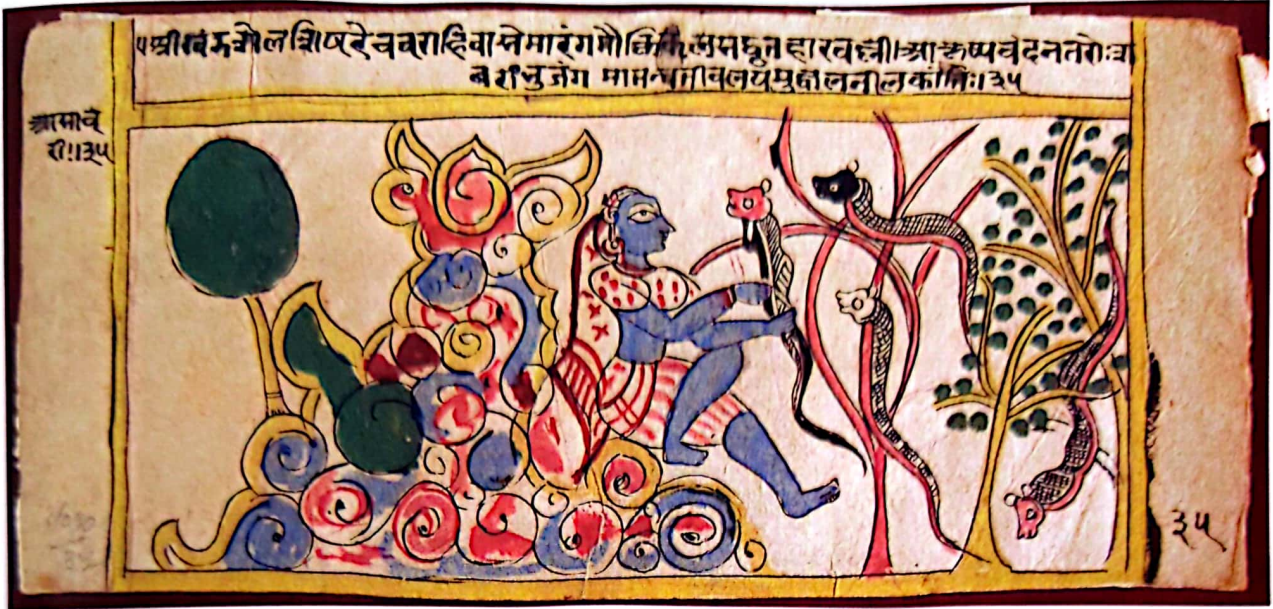
* *Varāhivāse* does not mean anything and seems to be a scribal error for *varāśivāsā*.

† In the second pāda *māranga* and *dyūta* are scribal errors for *mātaṅga* and *dyuta*.

‡ The text has been emended from *bhujaṅgamā* to *bhujaṅgim* which is consistent with the metre and meaning.

The meaning of 'Śabari' in Monier William's Dictionary is that it is the name 'of a wild mountaineer tribe in the Deccan.' The image of sandalwood trees would fit in well with this. Monier Williams, *A Sanskrit English Dictionary* (London: Oxford University Press, 1956), 1052.





18.1 Āsāvārī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/35

*Mātaṅgamauktikālasadyutahāravallī |
Ākṣyachandanataroḥ śābarī bhujāṅgīm
Āsāvārī valayamañjulanīlakāntiḥ ||*

The metre is *Vasantatilaka*.

Translation: On the summit of the sandalwood mountain and dressed in thick (woven) cloth, (with) a shining necklace of 'elephant' beads (ivory), swaying hither and thither, having pulled out from the sandalwood tree the (female) serpent, Śābarī (tribal woman) is Āsāvārī who has the bangle's beautiful blue lustre.

This *rāgachitra* is one of the rare complete paintings of this set. Further, there is a most unusual, almost exotic text and visual depiction (pl. 18.1). The textual iconography is itself exotic and talks of a dark skinned Śābarī tribal woman in a sandalwood forest, pulling out a snake from the tree. This text paves the way for this most unusual painting. There is a close text-image coordination in the painting. The woman is dark skinned, voluptuous, wearing tribal clothing. The presence of the two trees suggests an entire forest. The mottled patches of colours on which the woman sits indicates the mountain. In fact, such a treatment of the mountain is very similar to the type depicted in Jain *Kalpasūtra* manuscripts.² The *oḍhani* of the woman also shows similar affiliations. In fact, it is an unusual garment for the tribals to don. The artist seems to have been fascinated by the painting of the snakes. He has taken care to complete the colouring of the snakes. The colouring of the snakes has been done with charming ingenuity, by filling in cross-hatching. Even though the snakes are painted stylistically, they have a character of their own.



The 17th century Mewar paintings of Āsāvārī carry forward the same textual iconography and basically the same visual iconography, except that the rendition becomes more sophisticated with the passage of time.

The painting of Nisardi from the 1605 CE Chawand series is housed in the Victoria & Albert Museum (accession number: IS.38-1953). It is interesting that the scribe had first started to write 'akṣamālam kare..' and then cancelled it. This is the beginning of the first *pāda* of the *rāgachitra* of Kāmōda, and means 'a rosary in the hand' which just cannot be confused with the woman holding a snake in the hand!! One presumes that the scribe was quite unfamiliar with the Sanskrit language and was conversant only with the local language. He could, however, copy the Sanskrit text (although with mistakes). This also means that the Kāmōda *rāgiṇī* folio must have been painted, but is now lost to us.

Chawand Text:

श्रीखंडशैलशिखरे परिसन्निविष्टा
मातङ्गमौक्तिकचित्रोत्तमहारवल्ली* ।
आकृष्य† चन्दनतरोर्षबरी भुजङ्गीम्‡
आसावरी मलयमञ्जुलनीलकान्तिः ।।
आसावरी रागिणी

Śrīkhaṇḍaśailaśikhare parisanniviṣṭā
Mātangamauktikachitrottamahāravallī ।
Ākṛṣyachandanatarorśabarī bhujaṅgīm
Āsāvarīmalayamañjulanīlakāntiḥ ।।
Āsāvarī rāgiṇī

The meter is *Vasantatilaka*.

Translation: Seated on the summit of the sandalwood mountain, (wearing) a picturesque, excellent necklace of 'elephant' beads (ivory); the Śabarī, having pulled out from the sandalwood tree a (she) serpent, Āsāvārī has the beautiful, blue lustre of the Malaya mountains.

The painting has a wonderful depiction of the forest with the Śabari or tribal woman seated in the centre (pl. 18.2). Actually, this central red ground is a ubiquitous component in most Mewar paintings of the early 17th century. However, here it signifies the mouth of a cave on the summit of the mountains. She sits in the same pose as the Bharat Kala Bhavan *nāyikā*

* The second *pāda* has many scribal errors; '*chitotramhāravallī*' has been corrected to '*chitrottamahāravallī*'.

† The first word of the third *pāda* is misspelt and has been corrected to '*ākṛṣya*'.

‡ *Bhujaṅgī* cannot be in Nominative (*prathamā*) and has been corrected to the Accusative case (*dvitīyā*).





18.2 Āsāvārī Rāgini, c. 1605 CE, Chawand, Victoria and Albert Museum, London, Accession no. IS.38-1953

holding the snake in her hands, except that her left leg is drawn in and the right extended. The Śabarī is a petite, comely woman here, wearing a yellow *choli* (blouse), skirt of peacock feathers and a crisp, diaphanous white scarf – the latter element lending an urban touch to the otherwise tribal apparel. Her jewellery consists of red bangles with pom-poms and ivory jewellery of tribals. The mottled patches of rocks indicating mountains in the Bharat



Kala Bhavan folio have been transformed into mountains painted in the Persian tradition introduced through Mughal artists. Parrots and other birds fly about. A deer and a tiger can be spotted. A river with ducks can be seen in the foreground. The water is painted stylistically in the basket-weave pattern. This is typical of early Mewar and one can compare the water-ponds of the *Chaurpañchāśikā* paintings with this. In this lyrical scene, however, the snakes entwined around the branches of the trees lend a strange disquiet.

The peacock plume dress in Nisardi's painting becomes a standard feature of the pictorial iconography of Āsāvarī and we find it incorporated even in the text of the SD.

The following verse is given in the SD:

श्रीखण्डशैलशिखरे शिखिपिच्छवस्त्रा
मातङ्गमौक्तिकमनोहरहारवल्ली ।
आकृष्य चन्दनतरोरुरंग वहन्ती
आशावरी वलयमञ्जुलनीलकान्तिः ।।³

*Śrīkhaṇḍaśailaśikhare śikhipichchhavastrā
Mātaṅgamauktikamanoharahāravallī ।
Ākṛṣya chandanatarorūraṅga vahantī
Āśāvarī valayamañjulanīlakāntiḥ ।।*

The metre is *Vasantatilaka*.

Translation: On the summit of the sandalwood mountain, clad in peacock plumes, (wearing) a beautiful necklace of 'elephant' beads (ivory), having pulled out from the sandal-wood tree a snake and bearing it, that Āsāvarī has the blue lustre of a beautiful bracelet.

The significant point here is that from '*varasivāsā*' of the Bharat Kala Bhavan, Āsāvarī *rāgiṇī* is now described as '*śikhipichchhavastrā*'.

The Gem Palace Āsāvarī *rāgiṇī* reverts back to the text of Nisardi.

Gem Palace Text:

आसावरीरागिणी*
श्रीखण्डशैलशिखरेपरिसन्निविष्टा
मातङ्गमौक्तिकचित्रोत्तमहारवल्ली† ।
आकृष्य‡ चन्दनतरोर्दधती भुजङ्गीम्§
आसावरी मलयमञ्जुलनीलकान्तिः ।।

* *Āsārāgiṇī* should be *Āsāvarīrāgiṇī*.

† *Śikhandaśaila śikhire* is a mistake for *Śrīkhaṇḍaśailaśikhare*.

‡ *Māktikachinottama* is an error and should be *mauktikachitrottama*.

§ *Āsaṣṭa* is a scribal error for *ākṛṣya* and *bhujangī* is grammatically incorrect and should be *bhujangīm*.



॥आसा रागिणी॥शिखंडशैलशिखिरेपरिसंनिविष्टामातंगमाक्षिकचि
॥नोत्रमहारवल्लीआशष्टचंदनतरुर्धतीनुजंगीआसाउरीमलयमंजुल

नीलकंतिः ॥३४



18.3 Āsāvārī Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/37

Āsāvarīrāgiṇī
Śrikhaṇḍaśailaśikhareparisanniviṣṭā
Mātaṅgamauktikachitrottamahāravallī
Ākṛṣya chandanatarordadhatī bhujāṅgīm
Āsāvarī malayamañjulanīlakāntiḥ ||

The metre is *Vasantatilaka*.

Translation: Seated on the summit of the sandalwood mountain, (wearing) a picturesque, excellent necklace of 'elephant' beads (ivory), having pulled out from the sandalwood tree a (she) serpent and bearing (it), Āsāvarī has the beautiful blue lustre of the Malaya mountains.

The pictorial iconography of Āsāvarī is quite developed here, the forest has snakes arising everywhere and the woman holds a snake (pl. 18.3). The painting with stylized, jagged forms of the mountains, variously tinted in shades of pink, lavender and grey are true to the Persian tradition of painting mountains. This tradition did not come directly to Mewar but came through the Mughal court. The folds of the mountains have tufts of grass and are outlined with gold, an attempt to adorn them on the part of the artist. Though the sandalwood trees are mentioned, the artist, it appears, is not familiar with them. Instead, the mango trees, apart from some others, can be clearly seen. The trees are, however, not laden with fruits or flowers but encircled with snakes. The black snakes with their imbricated bellies and poisonous fangs are naturalistically painted, as also their movements of coiling round the trees and crawling on the ground. They are everywhere!

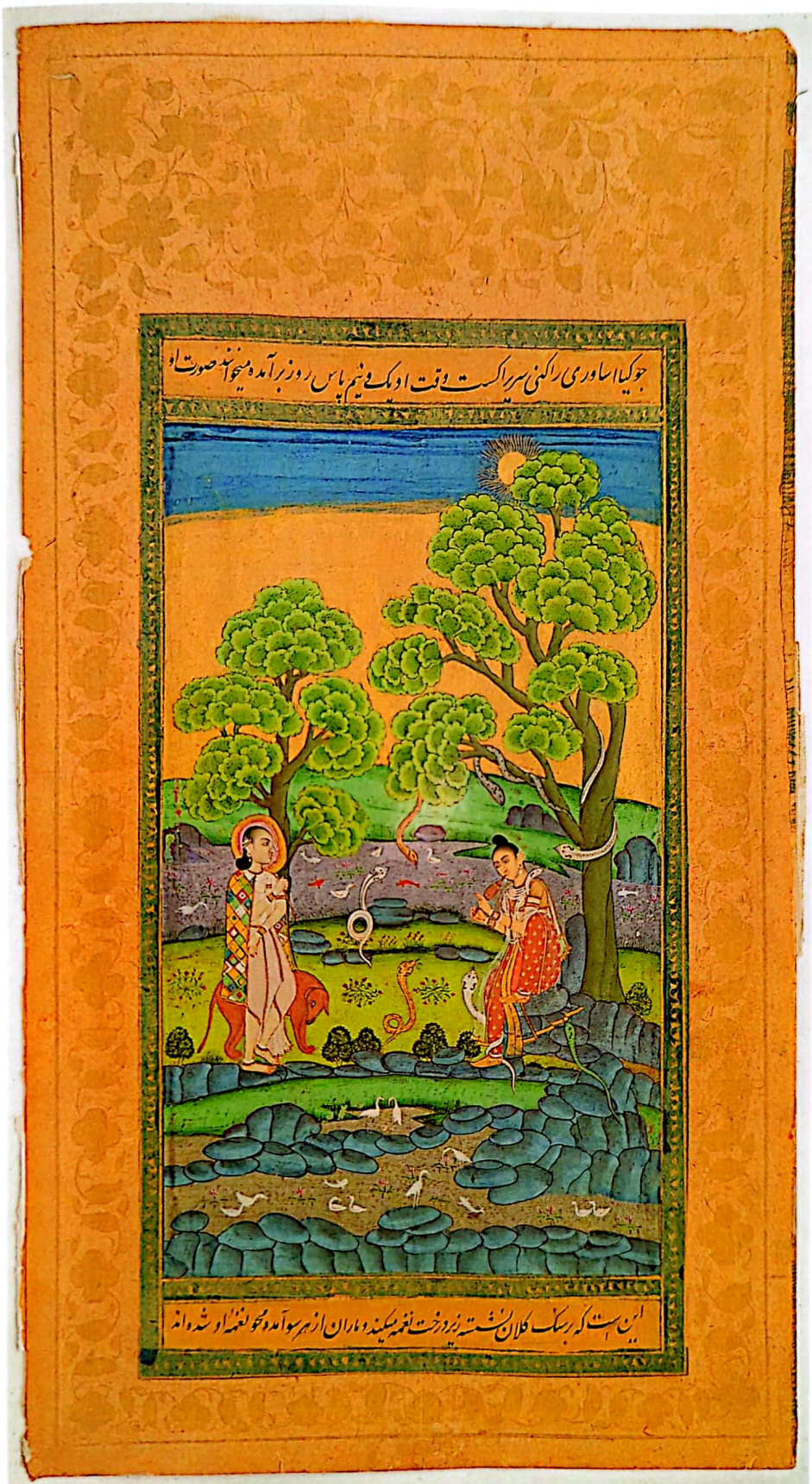
It is a strange but extraordinary scene, both terrifying and yet fascinating, a mixture of both the *adbhuta* rasa and the *bhayānaka*. In the most natural of surroundings is laid out a most unnatural scene!

The text mentions sandalwood trees and suggests the Malaya Mountains of South India. The artist, unfamiliar with the Southern mountains, attempts to make a different statement. There are two black-marble Śivaliṅgas, possibly Nandī behind the mountains from which flows a stream which transforms into a big river in the foreground.

The dark-skinned woman in the centre stands with a snake in her hand as mentioned in the text. Her dress is a curious mixture of the courtly Mughal and that of a forester. She is dressed in a peacock plume dress. However, the yellow *chūrīdāra* and the diaphanous *oḍhanī* draped demurely around her bespeaks the fashion of the courtly ladies of the times. She wears the '*mātaṅgamauktika hāravallī*', the necklace of ivory beads. Perhaps, her armlets, bracelets, *kanphūla* or earrings, *bendā* or forehead ornament and *nathanī* or nose-ring are also of ivory.

The Mewar school up to the mid-17th century, as stated before, does not portray the woman with any musical instrument. However, in the course of nearly a century we find a *bīnā* or a musical instrument sometimes introduced in the iconography. A Deccani, eighteenth century painting of this *rāgiṇī* is termed Jogīā Āsāvarī (18.4). It portrays a forest with a river, gold and blue sky. A woman plays a *been* (the musical instrument of snake charmers) and attracts snakes all around her. They even slide down trees and across the river to her. A Sufi saint with





18.4 Jogiā Āsāvarī Rāgini, c. 1725 CE, Deccani (Hyderabad), Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, Accession no. 22.3302

a halo and wearing a *khirqa* or patchwork robe, accompanied by a dog is listening to her. Was a form of Āsāvārī, than, used for Sufi singing too?

There is a Persian inscription in the painting which has been translated by me, it is as follows:

Upper Part:

*Jogija Asāvarai Rāgiṇī Śrī rāga ast
Vakte – u yek wa nim pas-eruz bar-amadeh
Vā mikhwaanand surat-e-u*

Lower Part:

*In ast keh bar sang-e-kalaan nishasteh
Zir-e darakht nagme mikonad
Va maran az har su āmade mahv-e nagmeh –ye u shodehand.*

Translation:

Upper Part: Jogīā Āsāvārī Rāgiṇī is Śrī rāga at the time that one and a half part of the day has risen and (they) sing her song.

Lower Part: That is why she sits on a big rock under a tree and makes music while snakes from all directions have arisen and they have been astonished by her music.

Is she then a yogini? This is borne out by the fact that an image of Āsāvārī Rāgiṇī from Bijapur, occurring in a 1570-71 manuscript title *Javahir al-Musiqat-i-Muhammadi*, the *rāgiṇī* is identified as a *yogini* in the text as: “*shakl-i an misal-i jogin*.”⁴

ENDNOTES

1. नागध्वनिं तदुद्भूतं षड्जन्यासग्रहांशकम् ।
धपत्यक्तं रसे वीरे शार्ङ्गदेवः समादिशत् ।।
इति नागध्वनिः । SRT. II.2.119.
2. One may point out to similar depictions of Mount Meru in the *Kalpasūtra*. When a Tīrthaṅkara is born, he is carried by Śakra to Mount Meru for his lustration.
3. SD, *Rāgādhyāya*, *dhyāna* of v.75.
4. *Rāgiṇī Āsāvārī*, *Javahir al-Musiqat-i-Muhammadi*, Bijapur, c. 1570, The British Library, Or. 12857, folio 102r. The *Javahir al-Musiqat-i-Muhammadi* is an early Persian treatise on Hindustani music written at Bijapur by a Sufi Shaikh ‘Abd al-Karim.



Śṛṅgāra Rasa

Andhālī | Madhumādhavī | Varāṭī | Rāmagiri | Kāfī | Kalyāṇa
Velāvalī | Mālavagaṇḍa | Pañchama | Śrī | Dīpaka | Lalita
Vibhāsa | Sorāṭhī | Mālavaśrī | Guṇakarī
Dhanaśrī | Paṭmañjarī



Andhālī



Andhālī is a very ancient melodic structure. The *jāti* Āndhrī is one of the original eighteen *jātis* belonging to the Gāndharva system of music. Its very name suggests that it may have originated from Andhra or the southern region. Āndhrī was a *madhyamagrāma jāti* and was hexatonic in structure.¹ By the time of Maṭaṅga, in the 7th century CE, it was reduced to the status of a subordinate melodic structure or to the status of a *vibhāsa*. It is said that this *vibhāsa* was dear to the *kinnaras* or celestial musicians.² In fact, the name had changed from Āndhrī to Andhālī. In the 13th century, the *SRT* refers to it as a *vibhāsa* of *grāma-rāga* Śuddhapañchama. It further says that it was sung at the separation of lovers.³ In the 15th century, the *SR*, more or less, repeats the earlier tradition. However, a certain confusion prevails as the text calls Āndhrī a *bhāṣā* and Andhālīkā a *vibhāsa* but both are derived from *grāma-rāga* Pañchama. The *SR* says that Āndhrī *bhāṣā* is dear to the *kinnaras*.⁴ The Andhālīkā *vibhāsa* is also derived from Pañchama. The *SR* quotes Yāṣṭika saying that it is sung in death.⁵ It gives the *rāgadyāna* for Andhālī visualising this melody to be “grey coloured, dressed in black and on a pig.”⁶

The Bharat Kala Bhavan has a *rāgachitra* of this melody.

Bharat Kala Bhavan Text:

अन्धावली
लीलानिचोलं वपुषा वहन्ती ।
क्षणप्रभालक्षितगात्रयष्टिः ।।
तमालनीले तिमिरे चरन्ती ।
अन्धीरिकेयं दयितानुरागा ।।





19.1 Andhālī Rāgini, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/18

Andhāvalī
 Līlānicholam vapuṣā vahantī |
 Kṣaṇaprabhālakṣitagātrayaṣṭiḥ ||
 Tamālanīle timire charantī |
 Andhīrikeyam dayitānurāgā*

The metre is *Upajāti*.

Translation: Bearing a sportive wrap on her body, (by which) for a moment the lustre of her slender body is beheld, roaming about in the darkness which is inky as the *tamāla* (trees), she is Andhīrikā, with love for her beloved.

The verse suggests an *abhisārikā nāyikā*. The painting shows a woman who has stepped out of her home to go somewhere, possibly a rendezvous with her lover (pl. 19.1). She seems to be rejoicing in the fact that she is to meet her lover as her arms are thrown upwards in a celebratory manner. A tree in the landscape may be suggestive of the *tamāla* tree mentioned in the text. However, the night time is not indicated. But one may point out that this has not been done in any *rāgachitra* of this series. It is possible that this iconography has played upon the word 'Andhīrikā' (for Andhālī) echoing the word *andherā* or darkness in Hindi.

The texts of the 16th and 17th centuries do not give any *rāgadyāna* for Andhālī, and it gradually seems to have become extinct. The Gem Palace series does not have any *rāgachitra* of Andhālī. The verse is reflected in the *chitrapada* of Sahibdin's *Madhumādhavī* (pl. 20.1) and also partly in the Gem Palace text of this *rāgachitra* (pl. 20.2). Both these *rāgachitras* illustrate the *abhisārikā nāyikā*.

* *Rāgaḥ* has been emended to *rāga*.



ENDNOTES

1. NS (G.O.S ed.), 28.43; See also Pande, *A Historical and Cultural Study of the Nāṭyaśāstra of Bharata*, pp. 206-209.
2. BD, pp. 123-124.
3. SRT, II.2.152-153.
4. SR, 2.Grāmarāgādīparikṣaṇam. 872.
5. Ibid., 890-91.
6. Ibid., 2.Bhāṣāṅgaparikṣaṇam.56-57.



Madhumādhavī



Madhumādhavī is not an ancient rāga. In fact, textual iconography is not seen before the 17th century. However, the 16th century Bharat Kala Bhavan series has an early depiction of the *rāgachitra* and *chitrapada*.

Bharat Kala Bhavan Text:

विशुद्धलक्ष्माजिनमध्यवर्ती
कान्तः पवित्रः स्थविरातिशुभ्रः।*
कुर्वत्कथां नारदतुम्बुर्वादयः†
श्रीमाधवाद्यैर्मुनिभिः प्रदिष्टः।।‡

Viśuddhalakṣmājinamadhyavartī
Kāntaḥ pavitraḥ sthavirātiśubhraḥ |
Kurvatkathām Nāradatumburvādayaḥ
Śrīmādhavādyairmunibhiḥ pradiṣṭaḥ ||

Translation: Characterized or marked by being (placed) in the centre of a pure antelope skin, beautiful, pure, steady and very bright, Nārada, Tumburu etc. are narrating the tale, Śrī Mādhava is thus described by the best of sages.

* All the adjectives in the second *pāda* have been put in the masculine gender to qualify the noun which is in the masculine gender.

† 'Tumburādyām' is grammatically incorrect and has been emended to 'tumburvādayaḥ'. However, there is an extra syllable.

‡ 'Pratītaḥ' has been emended to 'pradiṣṭaḥ'.





20.1 Madhumādhavī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/15

The text and image do not construe. The painting, in fact, shows a lady with a vīṇā standing flanked by an antelope on each side (pl. 20.1). Thus, instead of being seated on 'antelope skin' the artist has shown her standing between two antelopes! She is also flanked by two deer and two trees. One of the trees is a banana. The painting follows the textual iconography of Toḍī.

The painting of Sahibdin in 1628 CE shows a dramatic change in both the textual and visual iconography. The *chitrapada* and its translation are given below.

मधुमाधवी हिन्दोलरी* रागिणी
नील निचोलं वपुषा वहन्ती
चित्रप्रभा† लम्बितमाग्रभागे‡।
तमालतीरे तिमिरे चरन्ती
प्रियानुरागा§ मधुमाधवीयम् ।।

Madhumādhavī hinḍolarī rāgiṇī
Nīlam nicholam vapuṣā vahantī
Chitraprabhā lambitamāgrabhāge ।
Tamālatīre timire charantī
Priyānurāgā Madhumādhavīyam ।।

The metre is *Upajāti*.

* 'Hinḍolarī' is vernacular and should have actually been 'hinḍolasya'.

† 'Chhitrprabhā' does not make any sense and has been emended to 'chitraprabhā'.

‡ 'Bhāgī' has been emended to 'bhāge'.

§ 'Priyānurāga' has been emended to the feminine gender 'priyānurāgā'.



पुजरीः पंचमसुमेधरी रागाणी ॥ ॥ इपी मासु केडी मलयदुमाणी मृदुल सयल
 यजाताओतेः सुराणं रधती बिनागे तंजी मुषादक्षणा पुजरीयं ॥ ३० ॥



20.2 Madhumādhavi Rāgīnī, c. 1628 CE, Mewar, National Museum, New Delhi

Translation: Bearing on her body a blue wrap, which is of variegated lustre and hangs on the front side (of her body). In the dead of the night she roams about on the banks where there are *tamāla* trees, with love for her beloved, she is Madhumādhavī.

The *chitra* or the painting depicts a *nāyikā* wearing a blue *ghāgharā* and a red *oḍhanī* or wrap (pl. 20.2). While the wrap is not blue, it does hang from the front part of her body. She is feeding a peacock who symbolizes the lover. While *prima facie*, the painting does not clearly indicate an *abhisāra* or rendezvous, the *chitrapada* clearly describes an *abhisārikā nāyikā*. She wears a deep blue dress to mingle with the darkness of the night. She goes out in the dead of the night to meet her lover. The *UJN* describes two types of *abhisārikā nāyikās*, viz. *jyotsnī* and *tāmasī*.¹ The former sets out for a rendezvous in moonlight and the latter on a dark, moonless night. The verse clearly states that she roams about in the dead of her night for the sake of her beloved. She, then, is the *tāmasī* category of *abhisārikā nāyikā*. The *UJN* categorizes the *abhisārikā* according to the time of *abhisāra*. The *Rasamañjarī*² describes the following types of *abhisārikā nāyikās*, viz. *parakīyā abhisārikā*, *jyotsnābhisārikā* and *divasābhisārikā*. The footnote on verse 80 says that the *tāmisrābhisārikā* is published in the earlier Chowkhambha edition, and even quotes the verse there. However, the editor says that it is not found in the Manuscript, nor have Gopalabhatta and Parimal referred to it. However, it has been expounded by Ananta paṇḍita, Nāgeśa and Viśveśvara.³ The *jyotsnābhisārikā* and *divasābhisārikā* are the *nāyikās* who set out for rendezvous during moonlight and daylight respectively.

The *parkīyābhisārikā* also seems to set out for her rendezvous in the night and all contrary situations are right for her. "She is the friend of women who are eager for rendezvous, clouds are (like) the sun (for her), the night is day, darkness is light, the forest is the house and the incorrect path is the path (for her)."⁴

This is much like the *premābhisārikā* of the *Rasikapriyā*. In the *Aṣṭanāyikā* chapter, the text refers to three types of *abhisārikā nāyikās*.⁵ Each had two types. There were *premābhisārikā* (*prachchhana* and *prakāśa*).⁶ The first was the *nāyikā* who set out for rendezvous for the sake of love, *premābhisārikā*; the second because of her ego or pride, *garvābhisārikā* and the third because of lust, *kāmābhisārikā*. Each had the subtype of hidden meeting (*prachchhana abhisāra*) or open meeting (*prakāśa abhisāra*).

The *nāyikā* in the painting seems to be the *prachchhana premābhisārikā*.⁷ The text says that when the *nāyaka* questions the *nāyikā* as to how she has come without being invited, she answers, the garland of dark clouds has summoned me. When asked, how did she see the path in such darkness, she answers, the lightning guided me. How did she walk on the path which meandered up and down full of thorns and mud? She said, my impetuosity and elephant's gait rendered it pleasurable. Finally, he queried, in this dark, dreadful night, you are wandering alone, and she replied, no my soul mate, my love (was with me) helped me.

This beautiful verse very aptly sums up the *premābhisārikā* of the Madhumādhavī *rāgachitra*. Dark clouds have gathered in the sky, which summon the *nāyikā* to her lover, lightning flashes to be her guide in the dark night, her *sakhī* or friend tries to pull her hand and restrain her from going but her impetuosity and eagerness to go is great. Finally, the text itself says she wanders in the dark night because of love for her beloved.





20.3 *Madhumādhavī Rāgiṇī*, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/14

The centre space of Sahibdin's painting has a decided verticality about it, marked by the tall straight building to the right of the viewer and the tall straight tree to the left. The lower storey of the mansion has the formulaic red walls with niches. There is a *mehandī* green tie-dye patterned counterpane spread below with a yellow bolster. The doorway appears as a split arch. In Udaipur City palace we see cusped split arches. The upper storey is ornamented with the *kaṇḍurā* motif. A projecting *jharokhā* is seen flanked by a pair of latticed windows. In fact, since *śṛṅgāra* rasa is the theme here, each component in the painting is shown in pairs, viz. two streaks of lightning, a pair of trees, a pair of red birds and a pair of white birds. The peacock here symbolizes the absent lover.

The Gem Palace *chitrapada* of this *rāgiṇī* is incomplete. It only gives the first and fourth lines.

Gem Palace Text:

मधुमाधवी रागिणी
नीलं निचोलं वपुषा वहन्ती
प्रियानुरागा मधुमाधवीयम् ।

Madhumādhavī rāgiṇī
Nilam nicholam vapuṣā vahantī
Priyānurāgā Madhumādhavīyam ।

The metre is *Upajāti*. The verse has only two *pādas* and is incomplete.

Translation: Wearing on her body a dark-blue bodice, with love for her beloved, she is Madhumādhavī.

The pictorial iconography seen in the Gem Palace *rāgachitra* of Madhumādhavī (pl. 20.3) is similar to the one of Sahibdin. The foreground depicts the steps and pitchers. To the left is depicted the bedchamber of a palace, open to the viewer. There is a white and orange floral counterpane and yellow and blue striped bolster. The red wall behind is depicted with niches with wine bottles and a coffered door. To the right are two trees, the banana and the mango, shown in profile. Two earthen pitchers of waters are very typically placed below the trees, so that the water remains cool. A peacock perches on the mango tree. As mentioned before, the peacock symbolizes the lover. The *nāyikā* is caught between the restraining hand of her *sakhī* and her attraction to her lover and stepping out in the dark stormy night to meet him. It is interesting that the artist has taken care to paint her wearing a '*nīlam nicholam*' or blue wrap. Raindrops falling and the serpentine streak of lightning are depicted by the artist.



ENDNOTES

1. *UJN, Nāyikābheda*, vs. 68-72.
2. *RSM*, vs. 78-80.
3. इतः पूर्व चौखम्बामुद्रिते-
तमिस्त्राभिसारिका यथा-
नाम्बुजैर्न कुमुदैरूपभेयं
स्वैरिणीजनविलोचनयुग्मम्।
नोदये दिनकरस्य न वेन्दोः
केवले तमसि तस्य विकासः।।
इत्यधिकःश्लोकःदृश्यते। अ. ब. स. संज्ञकेषु हस्तलेखेषु नोपलभ्यते। गोपालभट्टपरिमलामौदकारादिभिः न व्याख्यातः। किन्तु
अनन्तपण्डितेन नागेशेन विश्वेश्वरेण च व्याख्यातः अस्ति। Ibid., p.209, fn. 1 on v. 80.
4. Ibid., v. 78.
5. *Rasikapriyā* of Keśavadāsa, 1962 (Reprint, New Delhi: Publications Division, Information & Broadcasting Ministry, Govt. of India, 1994), 7.25.
6. Ibid., 7.27-34.
7. Ibid., 7.27.



Varāṭī



Ancient texts speak of Varāṭī being sung by *vidyādharas* or celestial beings.¹ It was said to be born of Bhinnapañchama. Bhinnapañchama was a *grāmarāga*, born of Madhyamā and Pañchamī *jātis*.² Varāṭī, which is born of this *grāmarāga* is sung in the context of *śṛṅgāra* rasa³. The *AP* also refers to Varāṭī belonging to the Pañchama family.⁴ In fact, by the 13th century, Varāṭī had proliferated into a number of subsidiary melodies which are described as the *upāṅgas* of Varāṭī. Six *upāṅgas* have been enumerated by Śārṅgadeva, viz. Kauntalī Varāṭī, Drāviḍī Varāṭī, Saindhavī Varāṭī, Upasthāna Varāṭī, Hatasvara Varāṭī and Pratāpa Varāṭī⁵, which are distinguished on the basis of their melodic structure. However, one may notice regional connotations too in the case of the first three. *Śṛṅgāra* rasa has been mentioned for at least two of these, viz. Kauntalī and Saindhavī Varāṭī. In fact, the *SR*, also says that Varāṭikā, born of Bhinnapañchama, is used in the *kāmadaivata* rasa, i.e. *śṛṅgāra* rasa.⁶ The *SR* mentions the Varāṭī as also its six *upāṅgas*, viz. Kauntalī, Drāviḍī, Saindhavī, Apasthāna as well as Hasta Varāṭī and Pratāpa.⁷ The *SR* gives the details of melodic structures of all the six *upāṅgas*⁸. Further more, it says that Saindhavī Varāṭī is sung in *śṛṅgāra* rasa. It also gives the *dhyāna* of Saindhavī Varāṭī as follows, “In red apparel, with a golden lustre, depending on the fish for a vehicle.”⁹ The *SPS* mentions Varāḍī as one of the six *bhāṣās* of Pañchama. It says “Varāḍī is of different colours, she wears dark clothes and her vehicle is the camel.”¹⁰

The Bharat Kala Bhavan folio has two versions of Varāḍī or Virāṭī; viz. Virāṭī and Deśī Virāṭī.





21.1 Varāṭī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/24

Bharat Kala Bhavan Text for Virāṭī:

विराटी
विनोदयन्ती दयितं च गौरा
सुकंकणा चामरचालनेन ।
कर्णे दधाना सुरवृक्षगुच्छं
वराङ्गनेयं कथिता वराटी* ।।

Virāṭī

*Vinodayantī dayitam cha gaurā
Sukaṅkaṇā chāmarachālanena ।
Karṇe dadhānā suravṛkṣaguchchham
Varāṅganeyam kathitā varāṭī ।।*

The metre is *Upajāti*.

Translation: Pleasing her beloved by waving the fly-whisk, the fair one, with beautiful bracelets, bears in her ears a (flower) bunch of the celestial tree. Thus is said to be Varāṭī, the excellent woman.

The noble lady is seated outside, in the midst of two chambers (pl. 21.1). Her arms are put up in a languorous manner. This painting has been completed.

A provincial variety of Varāṭī or Varāḍī is also seen in the Bharat Kala Bhavan collection.

* Varāṭiḥ has been emended to Varāṭī.





21.2 Gandhāra Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/17

Bharat Kala Bhavan Text for Deśīvarāṭī:

देशीविराटी

प्रारभमाणा समुंदनिद्रामा-

लस्यधूर्णितसुनेत्रासुरता- ।

(र्थ)नि दयिते -----

सा देशी च वराटिकाभयदा । ।

Deśīvarāṭī

Prārabhamāṇā samudanidrāmā-

lasyadhūrṇitasunetrāsaratā-

(rthi)ni dayite

Sā deśī cha varāṭikābhayadā

There is an attempt at *Upajāti*, but the verse is not complete.

Translation: Having started upon a joyous sleep, the Beautiful-eyed one, rolls her eyes to and fro in a languorous manner, she longs for sexual intercourse with her beloved, (such is) Deśī Varāṭikā, one who protects.....

The image is that of an ascetic and is a complete mismatch. Actually, the image has got interchanged with Gandhāra rāga (pl. 21.2). The images of Gandhāra and Deśīvarāṭī have got

* *Suratāni* has been emended to *suratārthini*.

† *Abhayadām* has been emended to *abhayadā*.



interchanged. That shows a languorous *nāyikā* under an awning reaching out to pluck leaves. The text explicitly refers to the *nāyikā* longing for intercourse and she seems to adopt various mannerisms to beguile her beloved. Could this be the *suratavichitrā nāyikā*?

Chawand text for Varāṭī:

विनोदयन्ती दयितं सुगौरी ।
सुकङ्कणा चामरचालनेन ।।
कर्णे दधाना सुरपुष्पगुच्छम् ।
वराङ्गनेयं कथिता वराडी ।।
विराडीरागिणी

Vinodayantī dayityam sugaurī ।*
Sukaṅkaṇā† chāmarachālanena ।।
Karṇe dadhānā surapuṣpaguchchham‡ ।
Varāṅganeyam§ kathitā varāḍī ।।
Virāḍīrāgiṇī

The metre is *Upajāti*

Translation: Pleasing her beloved by waving the flywhisk, the beautiful, fair-one with beautiful bracelets, bears in her ears a bunch of celestial flowers. She is said to be Varāḍī, the excellent woman.

In this folio, the typical formulaic division of pictorial space is seen: a foreground, the sky and the centre space which is the scene of main action (pl. 21.3). The middle register shows the interior of a room of a mansion. It has an ornamental arch with a lotus bud fringe. This is further augmented by lotus buds shown on the spandrels. Above the eaves are three *chhatrīs* on the roof. The room itself has a bed with a blue-greenish counterpane with a yellow frill. There are two white bolsters on the bed. There is a coffered door which reaches right down as the red wall and floor are not shown separated from each other.

There is a courtyard outside and the *nāyaka* and *nāyikā* are seated outside. There is an awning above them. The *nāyaka* is seated in *utkuṭāsana*. He is dressed in a white diaphanous *jāmā* and pyjama. The *nāyikā* is offering betel leaf rolls to him. The text says that the *nāyikā* is waving a flywhisk. However, in the picture, a female attendant is shown waving the flywhisk. In the foreground are water-pitchers and two caged birds. The typical Chawand sky, star-studded along with rolling clouds can be seen.

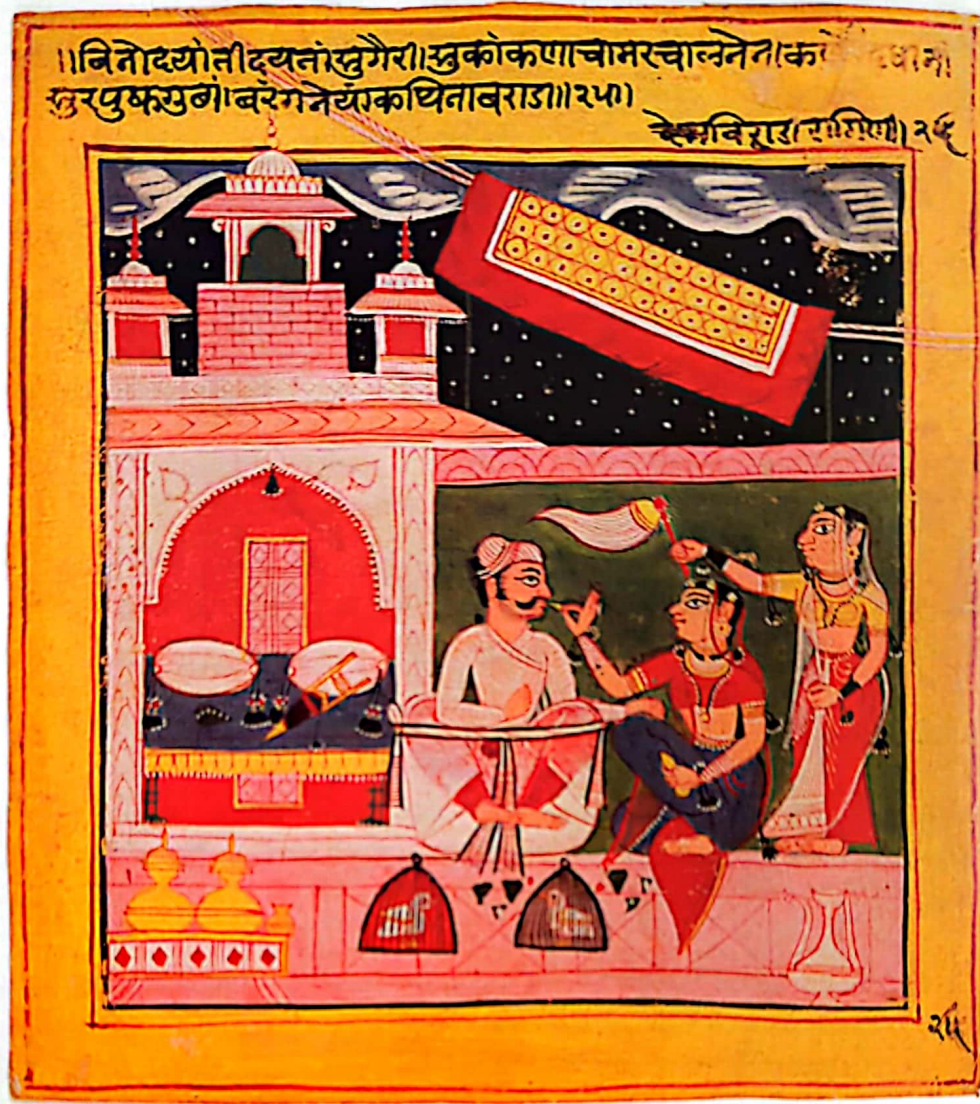
* *Vinodayāntī* has been emended to *Vinodayantī* and *daytām* has been emended to *dayityam*.

† *Sukāṁkaṇa* has been emended to *sukaṁkaṇā*.

‡ Emendation has been done to *puṣpaguchchham*.

§ *Barāṅganeyām* has been emended to *varāṅganeyam*.





21.3 Varāṭī Rāgiṇī, c. 1605 CE, Chawand, Museum Reitberg, Zurich, Accession no. RV11786

The SD has a verse very similar to the Varāṭī of Bharat Kala Bhavan and Chawand with only minor differences. It is as follows:

विराटी
विनोदयन्ती दयितं सुकेशी
सुकंकणा चामरचालनेन ।
कर्णे दधाना सुरवृक्षपुष्पम्
वराङ्गनेयं कथिता वराटी ।।”

Virāṭī
Vinodayanti dayitam sukeśī
Sukaṅkaṇā chāmarachālanena ।
Karṇe dadhānā suravṛkṣapuṣpam
Varāṅganeyam kathitā varāṭī ।।



Translation: Pleasing her beloved by waving the fly-whisk, the Beautiful Haired one, with beautiful bracelets, bears on her ears a flower of the celestial tree. Thus is said to be Varāṭī, the excellent woman.

The text of the Gem Palace Varāḍī is almost the same as the Chawand Varāṭī.

Gem Palace Text:

वराडीरागिणी-
विनोदयंती दयितं सुगौरी
सुकंकणी चामरचालनेन ।
कर्णे दधाना सुरपुष्पगुच्छम्*
वराङ्गनेयं कथिता वराडी ।।

Varāḍīrāgiṇī-
Vinodayantī dayitam sugaurī
Sukaṅkaṇī chāmarachālanena ।
Karṇe dadhānā surapuṣpaguchchham
Varāṅganeyam kathitā Varāḍī ।।

The metre is *Upajāti*.

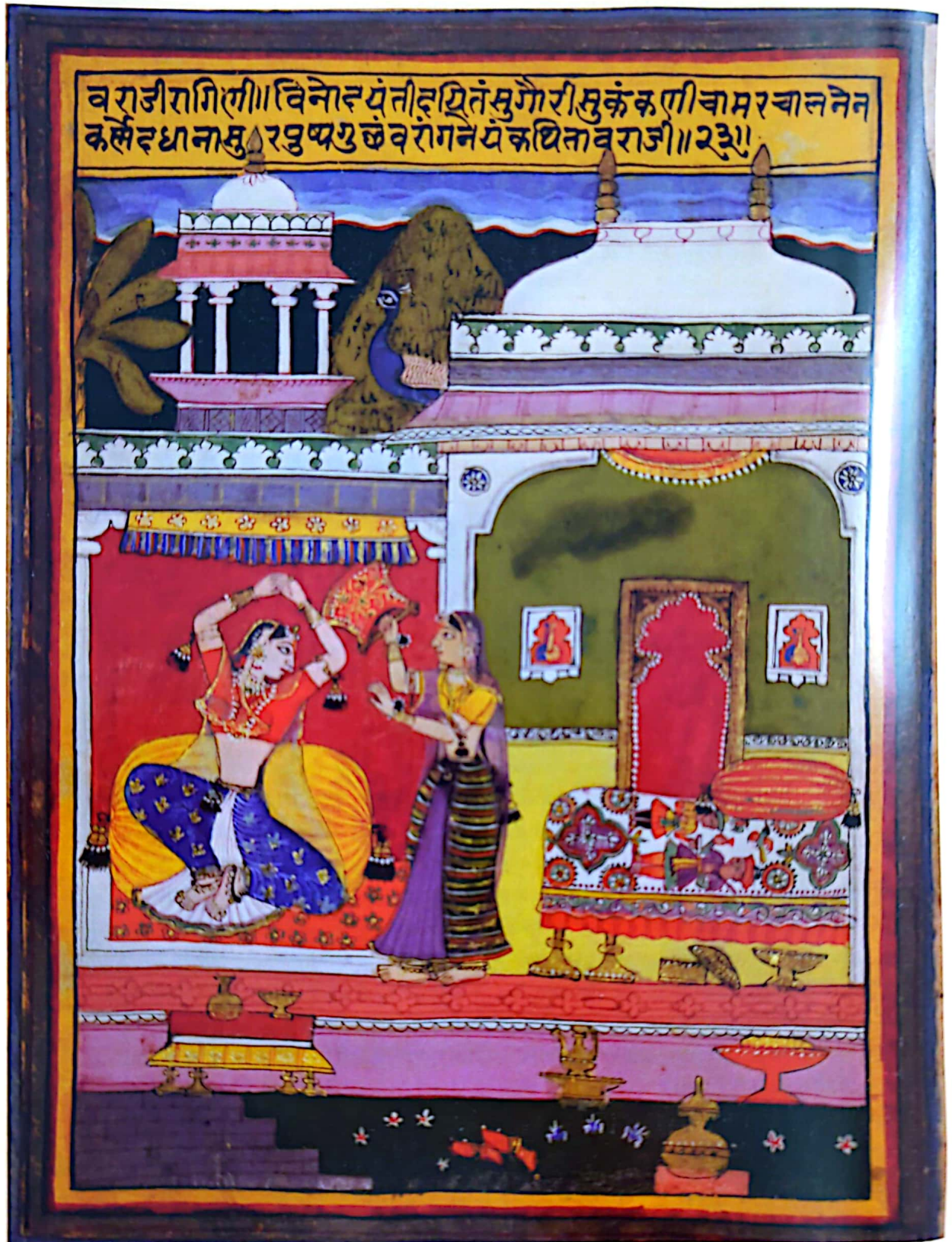
Translation: She, who is very fair and wears beautiful bracelets, is entertaining the beloved by waving the flywhisk. She is wearing a cluster of celestial flowers in her ears. This noblewoman is said to be Varāḍī.

The verse is legibly and correctly inscribed and which does not have errors in the metre.

The painting depicts a bedchamber and an adjoining balcony (pl. 21.4). The composition is of the type that depicts partial interior space and partial exterior space. The *nāyikā* sits here with arms upstretched provocatively, much in the way that it is depicted in the Bharat Kala Bhavan folio. Perhaps the *nāyikā* is practising seductive poses before the arrival of her lover. However, her legs are flung outward in a dramatic manner. A maid waves the fly-whisk over her. The text says that it is the *nāyikā* who waves the fly-whisk over the *nāyaka*. Since the lover has not yet arrived, one assumes that the playful *nāyikā* has planned this to amuse her lover. What is intriguing is that two puppets, male and female, are laid out on the bed which is covered with a counterpane with bold and bright motifs. Is this the sexual act being practised by the use of these puppets? The text says she 'entertains' her lover, one presumes by various sort of dalliances. However, she is not to be mistaken for a courtesan as she has been called a *varāṅganā*. This suggests the *suratavichitrā nāyikā*, one who indulges in an exotic way of love-making.

* *Guchham* has been corrected to *guchchham*.





21.4 Varāḍī Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/13

The absence of the sun in the sky suggests evening time for this rāga. This rāga is not sung any more now.

ENDNOTES

1. वराटी चेति विख्याता गीता विद्याधरैः किल *BD*, p.129.
2. मध्यमापञ्चमीजात्योः संजातो भिन्नपञ्चमः।। *SRT*, II.2.82.
3. धांशा षड्जग्रहन्यासा ममन्द्रा तारधैवता।।
समेतरस्वरा गेया शृङ्गारे शार्ङ्गसंमता। *Ibid.*, II.2.85-86.
4. त्रिगुणा खंभावती च आभेरी ककुभा तथा।
विरटी चैव सावेरी षडेताः पञ्चमे मताः।। *AP* 238.19.
5. *SRT*, II.2.130-133.
6. भिन्नपञ्चमभवा वराटिका तारधांशमृदुमा समस्वरा।
सग्रहान्तपरिपूरितस्वरा, कामदैवतरसा नियुज्यते।। *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*.104.
7. कौन्तली दानि (वि) डी सैधव्यपस्थानवराटिका।
हतस्वरवराटी च प्रतापोपपदा तथा।। ६।।
वराटीति मया सम्यक् ख्राट्(ड्) वराट्यः प्रकीर्तिताः। *Ibid.*, 2.2.6-7. For Śuddha Varāṭī, see also *SR*, *Bhāṣāṅgaparikṣaṇam*.2.3.40.
8. *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*.123-132.
9. शृङ्गारे स्यात् सैन्धवी भूरिकूजद्गान्धारोक्ता द्राविडीवल्लभेन।।
रक्तवस्त्रा च हेमाभा मीनवाहनमाश्रिता।। *Ibid.*, 2.2.127-128.
10. *SPS*, 3.99.
11. *SD*, *Rāgādhyāya*, *dhyāna* of v.50.



Rāmagiri



Rāmakṛti, referred to as Rāmagiri, is said to be born of Vasanta in the *AP*.¹ The *SRT*² and the *SR*³ mention it briefly referring to its melodic structure. The *SR* gives an early *rāgadhyaṇa* describing it as 'on a swing, with fair limbs and adorned by the rod of the *vīṇā*.⁴ Both texts refer to it as Rāmakṛti. The *SPS* says that this melody is born of Vasanta.⁵ This text calls the *rāga* as Rāmagiri. The Gem Palace *rāgachitra* also calls it Rāmagiri.

Bharat Kala Bhavan text:

रामकरी
लीलानिचोलं वपुषा वहन्ती
स्वर्ण(प्रभा)भासुरभूषणा* च ।
कान्तापादोपान्तमधः स्थितोऽपि
मानोन्नता रामकरी प्रदिष्टा† । ।

Rāmakarī

Līlānicholam vapuṣā vahanī
Svarṇa(prabhā)bhāsurabhūṣaṇā cha ।
Kāntāpādopāntamadhaḥ sthito'pi
Mānonnatā Rāmakarī pradiṣṭā । ।

The metre is *Upajāti*.

* *Prabhā*, which had been omitted, has been added to complete the metre and the meaning.

† *Pado* has been emended to *pādo*.

‡ *Mānyonitā* has been emended to *mānonnatā*. *Praviṣṭā* has been emended to *pradiṣṭā*.





22.1 Rāmakaṛī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/11

Translation: Wearing a sportive bodice on her body, she who is bedecked with ornaments scintillating with (the lustre of) gold, also he stands below (her), bending at the foot of his beloved, Rāmakaṛī is described as *mānonnatā* or haughty.

This is one of the complete paintings of the Bharat Kala Bhavan set. The text and image coordinate well (pl. 22.1). The *nāyaka* and *nāyikā* sit outside, with a bedchamber to either side, flanking them. The *nāyikā* is a *mānonnatā nāyikā*, i.e. an arrogant beloved. She has her lover sitting at her feet, trying to appease her. Bhoja in his *SKB* classifies *nāyikās* also according to their pride or *māna*⁶. The *nāyikā* here is the *udhattamāna* type, i.e. *mānonnatā* (*māna* + *unnata*) type. This is the one whose *māna* or pride is very much increased.

The *SD* also describes a *mānonnatā nāyikā*. The lover is mentioned as near her, though not specifically at her feet. It says, "She has the lustre of gold and her ornaments are glittering. She is bearing on her body a blue bodice, on her lover being near she has a mellifluous voice, Rāmakaṛī, the arrogant one, is thus ordained."⁷

Gem Palace Text:

रामगिरिरागिणी*
स्वर्णप्रभास्वरभूषणा च†
नीलं निचोलं सुतनौ वहन्ती‡।
कान्ते पादोपा(न)तमधिष्ठितेऽपि§
मानोन्नता रामगिरी प्रदिष्टा।।

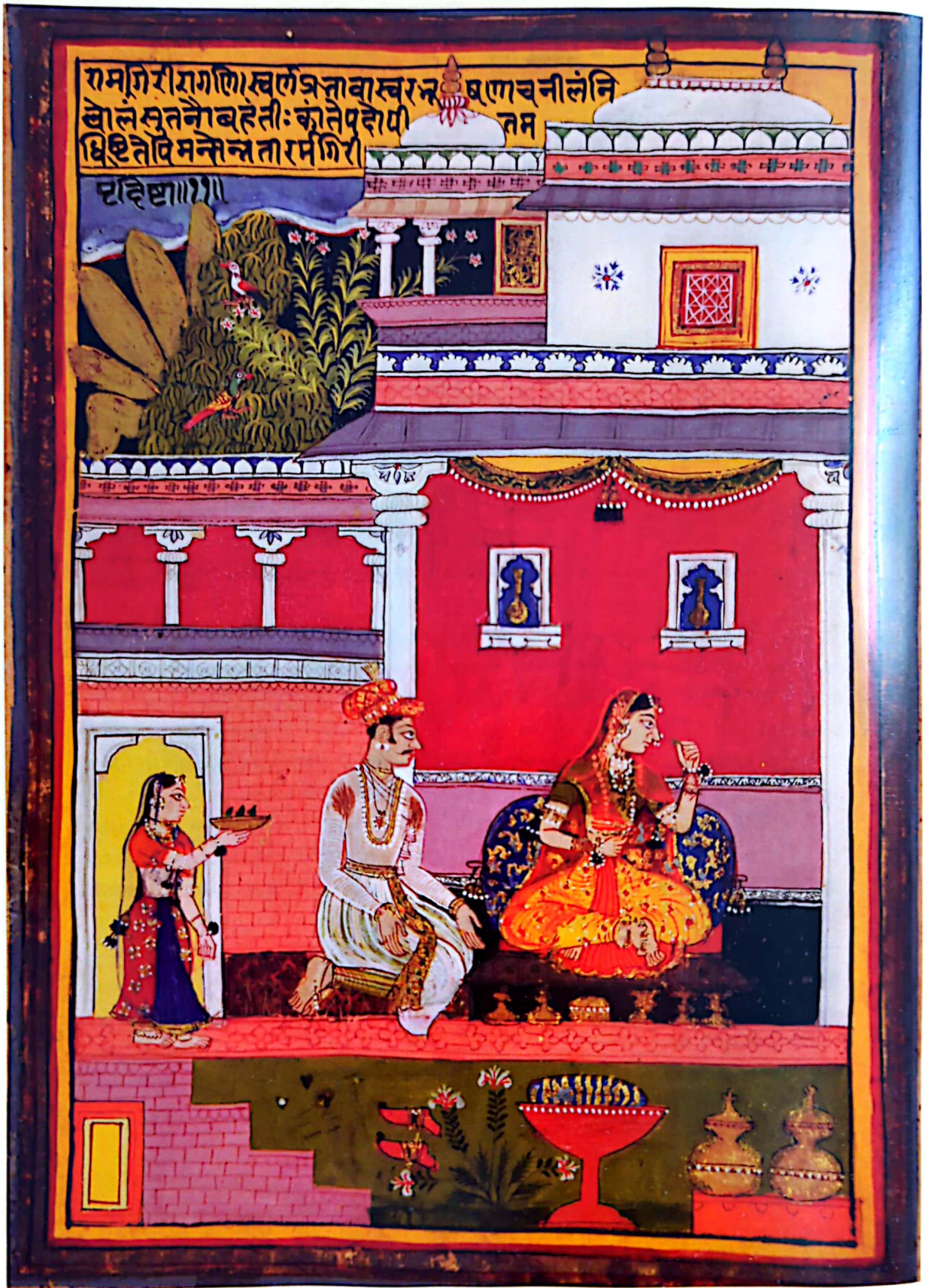
* *Rāgaṇī* has been emended to *rāgiṇī*.

† *Vāsvara* has been corrected to *bhāsvara*.

‡ *Bahantī* has been emended to *vahantī*.

§ *Padopāta* is *pādopānta*, *ṣṭi* is *ṣṭhi*.





22.2 Rāmagiri Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/24

Rāmagirirāgiṇī
Svarṇaprabhābhāsvarabhūṣaṇā cha
Nīlam nicholam sutanau vahantī |
Kānte pādopā(na)tamadhiṣṭhite'pi
Mānonnatā Rāmagiri pradiṣṭā ||

The metre is *Upajāti*.

Translation: With her ornaments scintillating with the lustre of gold, wearing a dark-blue bodice on her beautiful body, with her lover standing near her foot, such is the *mānonnatā*, described as Rāmagiri.

The *chitrapada* and the *chitra* construe well (pl. 22.2). The *mānonnatā nāyikā* is seated in her chamber, with a betel leaf in her hand and head turned away from the *nāyaka*. He has come from outside, as indicated by his slippers left outside. He climbs up the steps to the elevated chamber and dares to come only to the threshold. He sits kneeling at the feet of the *nāyikā*, trying to appease her, but she does not look at him.

This is the classic situation wherein the *nāyikā* is in a wrathful mood and the *nāyaka* bends over, literally and figuratively to appease her. The *yakṣa* in *Meghadūta*, with a mineral chalk, draws himself prostate on his feet begging forgiveness of his beloved.⁸ Though his wife is angry because he is away, generally such extreme modes of forgiveness are sought only after the lover has indulged in some indiscretion. A more typical situation is seen in the *Vikramorvaśīyam*, where the queen discovers Urvaśī's love letter addressed to the king. He begs forgiveness by falling on his feet.⁹ The *Amaruśatakam* also describes this situation when the erring husband falls to the feet of his wife, who appears a *māninī* as her pride has been offended.¹⁰

The pictorial space is divided into the three usual zones. The foreground has the garden with steps which lead to a door upstairs and thence to the bed chamber. A pillared corridor leading to the upper terrace and balconies above may be seen. The profile of a banana tree, a mango tree and a flowering shrub may be seen. Two exotic and beautiful birds are painstakingly painted on the mango tree. The mustard strip of the text above has been encroached upon by the artist to adjust the elaborate marble architecture. This has made it difficult for the scribe to adjust his *chitrapada* in the uneven and limited space and the verse intrudes into the painting.

A maid is heading towards the room with the betel-rolls. The *nāyaka* can be seen in a *gheradāra* white *jāmā*, with a patterned ochre and black *paṭakā* (sash) and striped pyjama of matching colours. The conventional sweat patches may be seen in the underarms, which are influenced by Mughal miniature paintings but executed with considerably less subtlety. He wears elegant jewellery, a typical Rajasthani tie and dye red and yellow turban with a plume and has fine whiskers and moustaches. The *nāyikā* wears a resplendent yellow *ghāgharā* and fine jewellery but does not wear a 'blue' bodice. The *RM* also describes the arrogant Rāmakarī



whose beloved is at her feet, trying to appease her.¹¹ This rāga is now sung as Rāmakalī which was the name known in the *Sanḡita Dāmodara* also.

ENDNOTES

1. हिन्दोला कोसिका रामगिरिश्चपद्मञ्जरी ।
गुडग्रीबाऽथ देशाख्या-संवदन्ति वसन्तजाः । । *AP*, 238.17.
2. *SRT*, II.2.127.
3. *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*, vs. 17,19.
4. *Ibid.*, II.3.*Bhāṣāṅgaparikṣaṇam*, v. 114.
5. *SPS*, 3.86.
6. *SKB*, 5.112.
7. ध्यानम्
हेमाप्रभा भासुरभूषणा च
नीलं निचोलं वपुषा वहन्ती ।
कान्ते समीपे कमनीयकण्ठ
मानोन्नता रामकिरी मतेयम् । । *SD*, *Rāgādhyāya*, *dhyāna* of v. 60.
8. *Meghadūtā* of Kālidāsa, edited and translated by M.R. Kale (Delhi: Motilal Banarasidass, 1969), *Uttaramegha*, 45.
9. *Vikramorvaśīyam* of Kālidāsa, edited by Ramabhilasha Tripathi (Delhi: Motilal Banarasidas, 1980), 2.21.
10. *Amaruśatakam*, edited by Pradyumna Pande (Varanasi: Chowkhambha, 2000), 34.
11. पायन पर कर जोर जुग प्रीतम करि अनुहारी ।
रामकरी मानत नही गरबीली सुकुमारी । । *RM*, 122.



Kāfi



Kāfi does not find mention in the ancient texts. In fact, even the 16th – early 17th century texts are strangely silent about it. The Gem Palace *rāgachitra* is one of the early depictions.

Gem Palace Text:

राग काफी

उ(प)* चितकुसुमराशिः†

संवदति‡ कुसुमदामकमनीयम्§ ।

व्यजनं¶ च योपकण्ठे**

सुगीतरागिणी†† काफी अतिचरित्रगती ।।

Rāga kāfi

Upachitakusumarāśiḥ

Samvadati kusumadāmakamanīyam ।

Vyajanam cha yopakañthe

Sugītarāgiṇī kāfi aticharitrageṭi ।।

* *Uchīta* is *upachita*.

† *Rāśi* is *rāśiḥ*.

‡ *Samvadīti* is corrected to *samvadati*.

§ *Kusam* is *kusum*.

¶ *Vijana* is Hindi and has been corrected to *vyajanam*.

** *Nopayakaṇṭho* has been corrected to *yopakañtho*.

†† *Surīta* is *sugīta*.





23.1 Kāfi Rāgīnī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/33

Translation: Having collected a heap of flowers, she is conversing with one (man) who is attractive due to a garland of flowers. A female nearby is waving a fan. Such is the well-sung Kāfi *rāgiṇī*, which has a quick-song movement.

The verse is very difficult to decipher as it is most incorrectly written. Also, it does not have any clear metrical structure. The first three lines are nearest to an *Āryā* – the first *pāda* has one *mātrā* less, the second *pāda* has an irregular third *gaṇa* and the fourth *pāda* is too long. The poet seems to be attempting an *Āryā*, but in the last line, *aticharitrāgati* could be part of a *dohā*. This premise is strengthened by the fact that the word *vijana* is Hindi (not Sanskrit) and suggests the intervention of a *dohā*.

The painting depicts a single room open to view (pl. 23.1). It is capped by a vaulted superstructure with two finials. Two peacocks are perched on the roof. The marble structure stands near a garden which is evident by the thicket of trees in the upper register. The centre of the room is occupied by an aristocratic woman dressed in a patterned cobalt blue *ghāgharā*, yellow *cholī* and transparent red *oḍhanī*. She sits on a greenish-ochre carpet with a floral red border. She is about to partake a betel-leaf. Following the text, a female attendant stands nearby waving the fan. Further, the text mentions an attractive man, wearing a garland of flowers, who is also seen besides her, perhaps relating something. He seems to be the *nāyaka*. The *nāyikā*, however, seems to quite dominate him. She appears to be the *svādhīnabhartṛkā nāyikā* who has complete control over her husband. The foreground shows the typical steps leading to the bedchamber and the usual garden with plants and water-pots kept outside for cooling.

RM talks of the “*nāyikā* sitting at a *jharokhā* window with her arm round her friend. From thence, she looks at her handsome beloved which creates the evocative mood for Kāfi.”¹

ENDNOTES

1. अलि गर डारि भुजानिको बैठि झरोखा बीच ।
निरखत पिय के रूप को काफी हित रस सीच ।। *RM*, 356. By this time, *rāgas* are seen with wives, sons and daughters-in-law. Kāfi belongs to the *putra-vadhū* or daughter-in law category.



Kalyāṇa



Kalyāṇa is a popular rāga in modern times. It, however, does not appear to be an ancient rāga and seems to have evolved during the medieval period.

An early *rāgadhyaṇa* is seen in the *RK* of the 16th century. It says: "Bearing the sword in hand, and *tilaka* (auspicious mark) on forehead, the fierce one, having entered the battle is of ruddy complexion, decked with gold, the sage has thus prescribed the Kalyāṇa rāga".¹

This image of a powerful warrior is supplanted by that of a king dressed in white wearing a garland (or gem string) by the 17th century. Thus, the *RV* says: "With a (royal) canopy and fly whisk, pure, with betel roll, turban and garland, Kalyāṇa is a king, dressed in white and seated on a throne."²

A *rāgachitra* of Kalyāṇa was painted by Sahibdin, its *chitrapada* is as follows:

Sahibdin Text:

कामरूप कल्याण को कोकिल अति सुरिपान
अखाड़ो आगे रह्यो लेत विनती की तान ।

Kāmarūpa kalyāṇa ko kokila ati suripāna
Akhāḍo āge rahyo leta vinatī kī tāna

Translation: Kalyāṇa has a cupid like form, is very melodious like the cuckoo, always remains in the forefront in the arena and is able to take (perform) a modest *tāna* (a technical component of classical Indian music).





24.1 Kalyāṇa Rāga, c. 1628 CE, Mewar, National Museum, New Delhi

What is suggested here is that Kalyāṇa has an impressive personality – handsome, melodious, valourous and has yet a modest deportment.

The *rāgachitra* depicts an aristocrat, dressed in white, with a turban, *mālāvān* or wearing a gemstring (pl. 24.1). The *jāmā* is a *gheradāra jāmā* depicting Jahangiri fashion. A crude version of the perspiration patches of the *jāmā*, seen at the armpits, is reminiscent of the Mughal School. This had become almost formulaic in the Mewar tradition by now. He, however, does not appear to be a royal personage as there is no *chhatra* or royal canopy or *chāmara*, i.e. fly whisk. There is only an attendant waiving a piece of cloth as a fan. The aristocrat's wife sits in a mannered pose in a purple *bandhej* (tie and dye) *ghāgharā* and a red coloured *cholī* and *oḍhanī*. This painting seems to be incomplete. It appears as if the couple is witnessing some performance. However, the space in front depicts only a candle and a niche which has been drawn but not coloured. This central register is bordered by musicians and dancers at the bottom and an inscription at the top.

The Gem Place *rāgachitra* has a somewhat different textual iconography. However, the visual iconography seems to reflect the *RV* text.

Gem Palace Text:

कल्याणरागिणी-

कन्दर्परूपः पिकनादयुक्तः

संगीतशास्त्रे सततप्रवीणः।

निर्तबिनी नर्तनलोकनोत्कः

कल्याण एष प्रथितः कवीन्द्रः॥

Kalyāṇarāgiṇī-

Kandarparūpaḥ pikanādayuktaḥ

Saṅgītaśāstre satatapravīṇaḥ ।

Nitambinī nartanalokanotkaḥ

Kalyāṇa eṣa prathitaḥ kavīndraḥ ॥

The metre is *Upajāti*. The verse is legibly and correctly written.

Translation: With the form of the god of love (i.e. beautiful form), along with the note of the *kokilā* (i.e. melodious), ever proficient in the science of music, eager to watch the dance of a beautiful (with beautiful hips) woman, Kalyāṇa is famous as the chief of poets.

This painting is quite different from the others in the set (pl. 24.2). The main scene is that of a well-cultivated garden. There are flowers here and there, three trees bordering it and a fountain in the front. The view of a single room of a palace is seen in the backdrop. A prince, elegantly dressed, is seen in the centre foreground. A woman stands in front of him offering betel leaves.

It seems that part of the image reflects the prescriptions of the *RV*. Though not shown with canopy and fly-whisk, it is easy to see that he is a royal personage. He wears the white





24.2 Kalyāṇa Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/39

dress and the *ratnamālā* as ordained in *RV*. He holds the sword in hand and is decked with gold as ordained by the *RK*. The Gem Palace text itself describes him as handsome, melodious, poet and a connoisseur of music and dance. The painting extolls the *nāyaka*.

The Mughal influence is distinct in this painting. This is particularly seen in the attire of the prince. His white *gheradāra jāṃā*, with *zari* on borders and pleats and its diaphanous fabric, pearl string interspersed with emeralds and rubies, elegant plumed turban seem to be inspired by the several elegantly dressed portraits of the Mughal kings, especially Jehangir.

The laying of gardens as a characteristic feature of Mughal architectural planning seems to have inspired the well-laid out garden in the central space of the painting. The strong presence of a banana tree is, however, true to the indigenous style of painting.

ENDNOTES

1. करे कृपाणं तिलकं ललाटे धत्ते प्रविष्टः समरे प्रचण्डः।
आरक्तवर्णस्तपनीयभूषः कल्याणरागो मुनिना प्रदिष्टः।। *RK*, 2.164.
2. सच्छत्रचामरोऽच्छस्ताम्बूली मौलिरत्नमालावान्।
कल्याणः सितवासा राजा सिंहासनासीनः।। *RV*, 5.200.



Velāvalī



The *AP* refers to Velāvalī as a *bhāṣā* of Bhairava.¹ The *SRT*, further enumerates the four *upāṅgas* (subsidiary melodic forms) of Velāvalī.² These are Bhuchchhī, employed in love in separation or *vīpralambha śṛṅgāra*³, Khambhāiti or Khambāvatī said to be used for *śṛṅgāra*⁴, Chhāyāvelāvalī⁵ and Pratāpavelāvalī⁶. The *SR* also gives four varieties of Velāvalī, viz. Bhuchchhī, Stambhatirthikā, Chhāyāvelāvalī and Pratāpavelāvalī.⁷ It is interesting that Khambāvatī is replaced by Stambhatirthikā.⁸ The *SR* also refers to Velāvalī as *bhāṣāṅga*.⁹

One of the earliest secular iconography is seen in the *RK*. It is as follows: “She, having kept the rendezvous with her beloved, bearing (on her body) glittering gold ornaments, she remembers Smara, the god of love, as if she were the beloved of Smara, Velāvalī shines with a dusky body.”¹⁰

This, then, becomes the basic iconography of Velāvalī, viz. a woman who has fixed a rendezvous with her lover. She is dusky, bedecked with ornaments and repeatedly remembers Smara, the god of love.

The Bharat Kala Bhavan folio has almost the same verse.

Bharat Kala Bhavan Text:

वेलावल

संकेतदक्षा* दयि (ताय दत्त्वा)† ।

वितन्वती भूषणमंगयष्टौ ।।

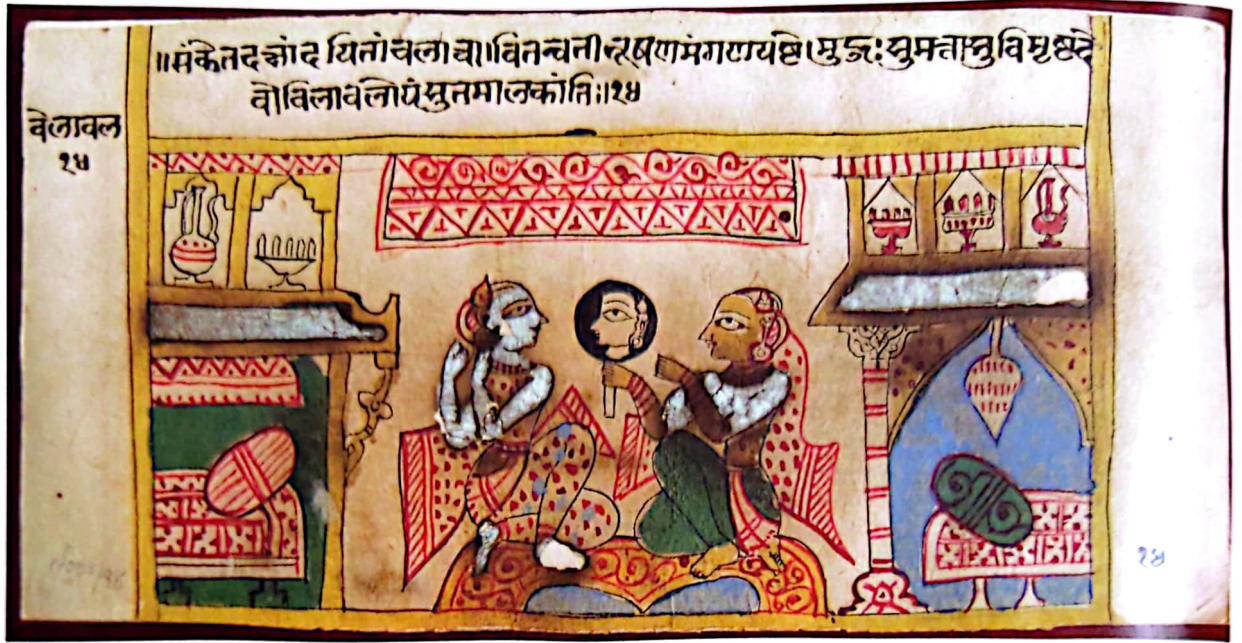
मुहुः सुमत्ता सुविमृष्टदेवो ।

विलावलोऽयं सुतमालकान्तिः ।।

* *Dakṣām* is grammatically incorrect and has been emended to *dakṣa*.

† *Dayitām* has been corrected to *dayitāya*. This part of the verse is quite incoherent and has been emended here. *Chalāchā* is meaningless and has been emended to *dattvā*.





25.1 Velāvali Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/14

Velāvala Rāgiṇī

Saṅketadakṣā dayi (tāya dattvā) |

Vitanvatī bhūṣaṇamaṅgayaṣṭau ||

Muhuḥ sumattā suvimṛṣṭadevo |

Vilāvalo'yam sutamālakāntiḥ ||

The metre is *Upajāti*.

Translation: She, who is skillful in rendezvous, having indicated to the lover (the place of tryst), distributing the ornaments on her slender body, repeatedly the well-intoxicated one ponders well over her chosen lord, this is Vilāvala with the lustre of the beautiful *tamāla* tree.¹¹

There is a basic confusion in the verse. The first three lines speak of the protagonist in the feminine gender and the last line is in masculine gender!

While the textual iconography remains almost the same, the Bharat Kala Bhavan painting introduces another element in the pictorial iconography, viz. a woman looking into the mirror adorning herself (pl. 25.1). The *nāyikā* is seated on a carpet under an awning. She is flanked by a chamber to either side. The dusky *nāyikā* is looking into the mirror wearing her earrings. Her reflection is seen in the mirror. She is an *abhisārikā nāyikā* who is adorning herself before setting out on a love-tryst.

The *SD* has a similar verse: "Having given the lover (a message for the tryst) distributing the ornaments on her body, recalling repeatedly her chosen god of love, (such) is Velāvali with the lustre of a blue lotus."¹²

A similar verse and pictorial iconography is seen in the Gem Palace painting.



॥ विलावलरागिणी ॥ संकेतनादादयितस्पदतावितन्वती नृषणमंगय
॥ शैलुतुः स्मरंती स्मरमिष्टदेवं विलावली नीलसरोजकोति ॥ १४



25.2 Velāvalī Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/38

Gem Palace Text:

विलावली रागिणी ।
संकेतदक्षा* दयितस्य दत्त्वा ।
वितन्वती भूषणमंगयष्टौ ।।
मुहुः स्मरन्तीस्मरमिष्टदेवम् ।
विलावली नीलसरोजकान्तिः ।।

Vilāvala Rāgiṇī
San̐ketadakṣā dayitasya dattvā ।
Vitanvati bhūṣaṇamaṅgayaṣṭau ।।
Muhuh̐ smarantīsmaramiṣṭadevam ।
Vilāvalī nīlasarojakāntiḥ ।।

The metre is *Upajāti*.

Translation: She who is skillful in rendezvous, having indicated to her lover (the place of tryst), distributing the ornaments on her slender body, recalling repeatedly her chosen god of love, (such) is Vilāvalī with the lustre of a blue lotus.

The painting shows the *nāyikā* seated in a palatial mansion (pl. 25.2). She is depicted with the 'hue of a blue lotus', basically as dark-skinned. She is looking into a mirror and adorning herself. Her reflection is seen in the mirror which her maid is holding up for her. An attendant stands outside in the portico with betel-leaves. Chewing betel-leaves was part of the sixteen adornments of a woman. The betel-leaves stained the lips red and gave a pleasant fragrance to the mouth. Just as she steps outside, while going to meet her lover, she would partake of the betel-leaves. The *nāyikā* seems to be the *abhisārikā* going to meet her lover. She is adorning herself prior to that. Sixteen adornments (*solah̐ śṛṅgāra*) have been enumerated in the *Rasikapriyā*.¹³ They are ablutions of various types, bath, fresh garments, braiding the hair, using cosmetics for make-up, applying *sindūra* (vermillion) in the parting of the hair, painting ornaments on the brows and cheeks, anointing the limbs and palms, adorning with flowers and ornaments, chewing betel leaves and putting collyrium in the eyes. The *nāyikā* is apparently undertaking all the sixteen adornments before going to meet her lover.

The upper register depicts the upper part of the building. It shows a domed chamber with a *jharokhā*. The dome intrudes into the mustard *chitrapada*. Possibly, behind this chamber is a pillared passage with low domes. Floral and other designs ornament the cornice of the roof. A banana tree in profile, stylized floral plants and an orange coloured tree with a peacock majestically perched on it is seen. A finely painted flying bird is also seen. An animated sun is shown indicating morning time. The garden in the foreground depicts the usual steps, water-pitchers and flowering plants. A squirrel seated on the ground adds a quaint effect.



* *Nākṣām* has been emended to *dakṣā*.

ENDNOTES

1. *AP*, 238.18.
2. *SRT*, II.2.137-140.
3. *Ibid.*, 137-138.
4. *Ibid.*, 138-139. It is interesting that Khambhāvati is termed as an *upāṅga* here. It is even more curious that it should have *śṛṅgāra* attributed to it. However, this is seen in *bhakti* or devotional songs sometimes.
5. *Ibid.*, II.2.138-139.
6. *Ibid.*, II.2.139-140.
7. *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*, 140-147.
8. *Ibid.*, 144.
9. *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*, 13-14.
10. ।।ध्यानम्।।
विधाय सङ्केतमियं प्रियेण
हेम्नोलसद्भूषणमुद्रहन्ती ।
स्मरं स्मरन्ती स्मरकामिनीव
वेलावली श्यामतनुर्विभाति ।।
।।इति वेलावली।। *RK*, 2.148.
11. A tree with a very dark bark. The *nāyikā* has a dusky lustre.
12. *SD*, *Rāgādhyāya*, *dhyāna* of v. 59.
13. *RP*, 3.43.



Mālavagaṇḍa



One of the early references to Mālavagaṇḍa is seen in the *SR*¹. The text gives its melodic structure. An early *rāgaḍhyāna* is seen in the *RK* which says, "With fair limbs embraced by a beloved with taut breasts, who is modest and charming, the face is adorned by throbbing gold earrings, thus shines Mālavagaṇḍa rāga."²

The Bharat Kala Bhavan folio gives an early secular *chitrapada*. It is as follows:

Bharat Kala Bhavan Text:

मालवारागे
नितम्बिनीचुम्बितवक्त्रपद्मः*
शुकद्युतिकुरलवान्प्रमत्तः ।
संकेतशालां प्रविशन् प्रदोषे
मालाधरो मालवरागराजः ।।

Mālavārāge
Nitambinīchumbitavaktrapadmah
Śukadyutikuralavānpramattaḥ ।
Saṅketaśālām praviśan pradoṣe
Mālādharo Mālavarāgarājah ।।

The metre is *Upajāti*.



* *Chubita* has been corrected to *chumbita* and *paktra* to *vaktra*.



26.1 Mālava Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/10

Translation: His Lotus-face has been kissed by a fair-hipped damsel. He has the lustre of a parrot, is curly-haired and intoxicated. He enters the place for rendezvous in the evening. Wearing a garland, such is the Mālavarāja king.

A pair of lovers are shown embracing each other and faces close enough for kissing (pl. 26.1). The fluttering, patterned *oḍhani* of the woman seems to have enveloped the pair. There are three trees in the painting. Those on the left are the banana and some other tree. The one on the right has been left incomplete. Though the parrot has been mentioned, the sketch of a crane is shown above the tree to the right.

The reference to 'parrot lustre' is puzzling. However, the *RV* also refers to it in the following verse: "With the mouth kissed by the beloved, with a fluttering head-dress, wearing earrings, with the lustre of a parrot, standing in the dance-hall, bearing a garland is the intoxicated Mālava."³ The *śukhābhā* has been explained by the commentator in two ways. It means 'dark as the colour of the parrot'⁴ or one who shines by the lustre of the parrot (as he bears a parrot)⁵.

The Gem Palace *rāgachitra* has the following *chitrapada*:

Gem Palace Text:

मलीगोडोरागिणी

नितम्बिनीचुम्बितवक्त्रपद्मः

शुचिद्युतिकुरलवान् प्रमत्तः।

संकेतशालां प्रविशन् प्रदोषे

मालाधरो मालवरागराजः॥



॥मलीगोशरागिणी॥नितंबिनीचुबितवक्रपद्मपुविद्युतिकुरुलवान
॥प्रमत्तःसंकेतशालाप्रविशन्प्रदोषमालाधरोमानवेरागराज॥णी॥



26.2 Mālavagauḍa Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/21

Maligoḍorāgiṇī
Nitambinīchumbitavaktrapadmaḥ
Śuchidyutikuralavān pramattaḥ |
San̐ketaśālām praviśan pradoṣe
Mālādhara Mālavarāgarājaḥ ||

The metre is *Upajāti*

Translation: His Lotus face has been kissed by a fair-hipped damsel. He has a fair, glowing complexion and curly hair. Intoxicated, he enters the place for rendezvous in the evening wearing a garland. Such is the Mālavarāga King.

The Gem Palace *chitrapada* and *chitra* also clearly indicate the iconography which seems to to focus on a love tryst or rendezvous. The pictorial space shows the three regular registers with the mustard border on top for the *chitrapada* (pl. 26.2). The broad, middle register shows the main scene of action. A young prince and his beloved are stepping into a chamber fixed for their love tryst.

The prince wears a three-peaked gold tiara, ornamented by pearls and rubies and three rosettes. He wears gold and pearl strings in his neck. He wears a *gheradāra*, white diaphanous *jāmā* and dark-green pyjamas. The typical sweat-patches of the under-arms may be seen. He wears a beautiful gold *paṭakā* with the design of a lotus scroll. The pink lotuses and green leaves are distinct. One arm is around the shoulder of the beloved, the other offers a betel-leaf to her. The latter action is suggestive of the intimacy that is to follow. That they have not yet entered the room is evident from the fact that the prince still wears his foot wear. The woman wears a saffron coloured *ghāgharā*, blue *choli* and a flame-coloured *oḍhanī*. She wears gold-pearl armlets, gold bangles and anklets. The bed in the bedchamber has a gaily patterned counterpane with brightly coloured bold flowers set in a lozenge pattern of white ground. There is a bolster in orange, green and beaded white stripes and a smaller blue-gold striped bolster is seen in recession. There is a bright yellow rug on the ground with red flowers. A *pānadāna* (betel-box) is seen besides the bed. The bedchamber has a dome capped with a lotus finial. The cornice shows a battlement design. A coffered, lilac door is seen against the red-black walls.

The foreground shows steps leading to the elevated bedchamber. Water-pots, flowering shrubs and a spittoon are also seen. The upper register depicts the dome of the chamber and the louts-finial which cuts across and intrudes into the mustard verse space. A banana tree in profile and a mango tree are depicted as also a sole peacock. The ubiquitous 'smiling sun' is not seen as a night sky is depicted. The time seems appropriate for a love tryst.



ENDNOTES

1. *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*.160.
2. *RK*, 2.88.
3. कान्ताचुम्बितलपनश्चलमौलिः किमपि कुण्डली शुक्रभाः।
नर्तनशालाशीली मालाभृन्मालवो मत्तः।। *RV*, 5.202.
4. 'शुक्रभाः कीरवन्नीलवर्णः' Ibid.
5. 'यद्वा शुकेन भासत इति शुक्रभाः कीरधारी' Ibid.



Pañchama



Pañchama is an ancient rāga. Whether or not it is the same as *jāti* Pañchamī of the Gāndharva musical system of the *NS* cannot be ascertained.¹ However, its genesis certainly seem to lie in the ancient *grāmarāga* Pañchama. In the *BD* and the *Vṛttī*, its commentary, Pañchama is described as an important *grāmarāga*, with its derivative musical forms called the *bhāṣās*.² In fact, it refers to different varieties of Pañchama, such as Śuddha Pañchama and Bhinna Pañchama.³ The *AP* also treats Pañchama as one of the six major rāgas and says that the rāgas Trigunā, Khambhāvati, Abherī, Kakubhā, Viratī and Sāverī are derived from it.⁴ The *SRT* refers to rāga Āmrapañchama⁵ as amongst the ‘current well known rāgas,’ ‘*adhunāprasiddhadeśirāgāḥ*. Pañchama seemed to have evolved quite a few varieties over the period of time and this seems to have paved the way for its varying iconography.

The *SR* has an early *rāgadhyāna* which describes the *iṣṭa devatā* or the presiding deity of the rāga. The *rāgadhyāna* is as follows:

He is five-headed, ten-armed, dark complexioned, with an elephant for his vehicle. Bearing in his hands the lute, noose, lotus garland, a serpent, a digit of the moon, goad, (hands in) protective gesture and boons-giving gesture, the skull-headed mace also as desired by some.⁶

An early secular iconography is seen in the *RK* which describes Pañchama as follows:

Eyes like a red lotus, with a charming red attire, the young man who is well dressed and imbued with the colour of pleasure or love. Always victorious at the time of dawn, he is called Pañchama, the one who always speaks with a melodious throat.⁷

The Gem Palace series has a *rāgachitra* of Pañchama. The *chitrapda* is as follows:



Gem Palace Text:

राजपञ्चमः

सुखितसुखनिधानं दुःखितानां विनोदः ।

श्रवणहृदयहारी मन्मथश्चाग्रदूतः* ।।

अतिचतुरसुगम्यो वल्लभः कामिनीनां ।

जयति----, पञ्चमो----- ।।

Rāgapañchamaḥ

Sukhitasukhanidhānam duḥkhitānām vinodaḥ

Śravaṇahṛdayahārī manmathaśchāgradūtaḥ ।।

Atichaturasugamyo vallabhaḥ kāmīnīnām ।

Jayati.....pañchamo..... ।।

Translation: He is a treasure of happiness for the happy and pleasure for those who are unhappy, winning the ears and the heart, the foremost messenger of cupid, very skillful, easily approachable, lover of beautiful woman, Pañchama is victorious.....

The verse has been emended as it is most incorrectly written and is full of spelling mistakes. It appears to have been copied from somewhere but is full of scribal errors.

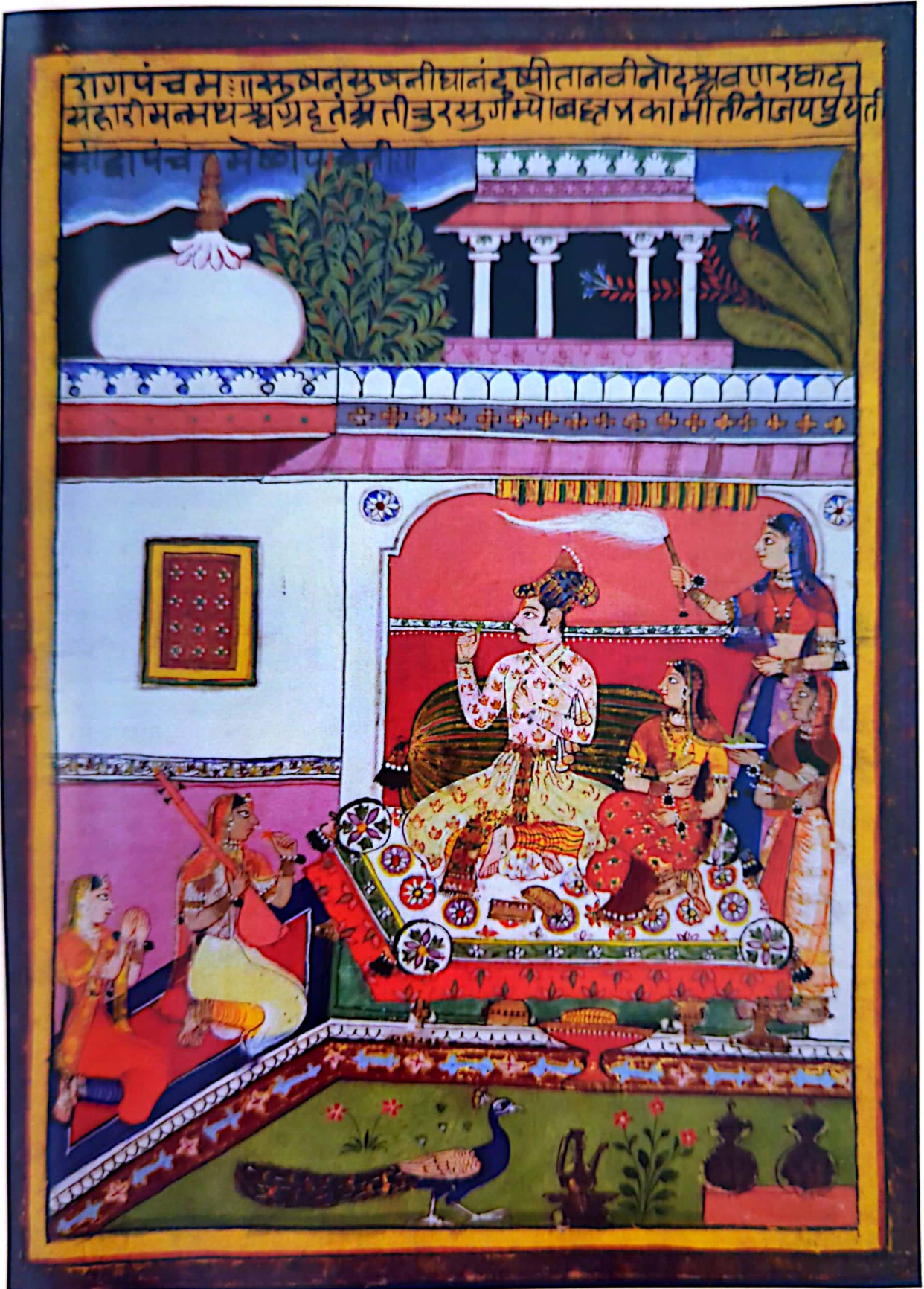
The last *pāda* is quite illegible and difficult to construe correctly. The metre is *Mālinī*, which has 15 syllables in each *pāda*. A number of short syllables followed by long syllables is characteristic of the *Mālinī*. *Mālinī* is also used in the erotic context.

One sees the *RK*'s '*ratiraṅgayuktaḥ*' reflected in the '*sukhitasukhanidhānam duḥkhitānām vinodaḥ*' of the Gem Palace textual iconography. Thus, we have Pañchama as the abode of pleasure.

The iconography of Pañchama is depicted by an aristocrat and his wife being entertained by professional musicians. The pictorial space is divided basically into three parts (pl. 27.1). The upper register, approximately one fourth, is the sky, the trees and the dome and balcony of a mansion. The narrow strip in the foreground shows an inner courtyard with a garden. Though the *RK* refers to dawn as the time for singing, the *rāgachitra* here appears to suggest the time before dawn. The banana tree, the hibiscus and the stylized flowering shrub suggest the area outside the mansion. The central register depicts the main scene. The inner apartments of a mansion built of marble are seen. A room, open to view, is depicted. It is, however, not in proper perspective or scale to the rest of the building. A young aristocrat is seated against a golden striped bolster on a bedspread with large floral motifs. The bedspread is placed on a mattress on the ground. He wears a diaphanous *jāmā* with flowers and a red-striped mustard pyjama. He is surrounded by young women, as mentioned in the text. His consort sits next to him. Two female attendants stand behind the couple, one waves a fly-whisk over them and the other holds a tray of betel leaves. The aristocratic couple is being entertained by two women, seated in front of them, but at a lower level. One is singing, accompanied by the

* *Cha* has been corrected to *chā* and *dutam* to *dūtaḥ*.





27.1 Pañchama Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/5

tānapūrā, which she plays and the other marks the *tāla* or rhythm by her hands. One notes that these professional performers wear dresses different from the women of the harem. While the latter wear *ghāgharā*, *choli* and *oḍhanī*, the former wear *chūridāra* pyjamas over their long *peshwaz*. The inner courtyard in the foreground has a garden with some flowering plants and a peacock. Two earthen pots (*ghaḍā*) with water are placed in the garden for water.

Pañchama is not a *rāga* that is sung any more.

ENDNOTES

1. The *jāti* is described in chapter 28 of the *NS* (GOS ed.).
2. ककु (भै: ? भे) सप्त वै प्रोक्ता: पञ्च हीन्दोलके स्मृता:।
पञ्चमै दश विख्याता भिन्नषड्जे नव स्मृता:।। *BD, Bhāṣālakṣaṇam*, p. 105;
एषा भाषा तु विज्ञेया प्रथमा पञ्चमोद्धवा।। *Ibid.*, p. 121;
विभाषेयं सदा ज्ञेया देशाख्या पञ्चमोद्धवा *Ibid.*, p. 123.
3. *BD.325, Vṛtti on BD.325*
4. त्रिगुणा खंभावती च आभेरी ककुभा तथा।
विरटी चैव सावेरी षडेता: पञ्चमे मता:।। *AP*, 238.19.
5. आम्रपञ्चमः
गान्धारांशग्रहन्त्यासो मन्द्रमध्यसमुद्भवः।।
निगतारो मन्द्रहीनो रागः स्यादाम्रपञ्चमः।
शाङ्गदेवेन गदितो हास्याद्भुतरसाश्रयः।।
इत्याम्रपञ्चमः। इति प्रसिद्धरागाः। *SRT*, II.2.168-169.
6. शुद्धपञ्चमकस्याङ्गं ग्रहांशान्यासपञ्चमः।
न रागाङ्गमयं केचिद्रागाङ्गमिति कश्चन।।
पञ्चवक्त्रो दशभुजो श्यामो(ऽ)नेकपवाहनः।
वीणापाशाब्जमालाहिकलाभयवरांकुशान्।।
ष(ख) षट्वांगमपि बिभ्राणः पाणिभिः कैश्चिदिष्यते।। *SR*, II.2.*Rāgāṅgopāṅgaparīkṣaṇam*.110-111.
7. रक्ताम्बुजाक्षोऽरूणचारुचीरो युवा सुवेषो रतिरङ्गयुक्तः।
प्रत्यूषकाले विजयी नितान्तं स पञ्चमाख्यः कलकण्ठभाषी।। *RK*,102.



Śrī



The word 'Śrī' itself means 'royalty', 'splendour', 'wealth', 'beauty' etc. This, in fact, is the essence of the iconography of the rāga, i.e. royal iconography. It is generally characterized by a king seated on a throne, with or without a consort, being entertained by musicians or storytellers (*kathāvāchakas*). The iconography is similar to Pañchama. However, Pañchama is an aristocrat, not necessarily royalty, while Śrī always connotes a royal personage.

Though not an ancient rāga, it is an important medieval rāga. It is referred to as one of the six principal rāgas in the 12th century text *AP*¹. The text refers to six rāgas being produced from Śrī, viz. Gaurī, Kolā, Gāndhārī, Drāviḍī, Mālakosika and Devagāndhārī².

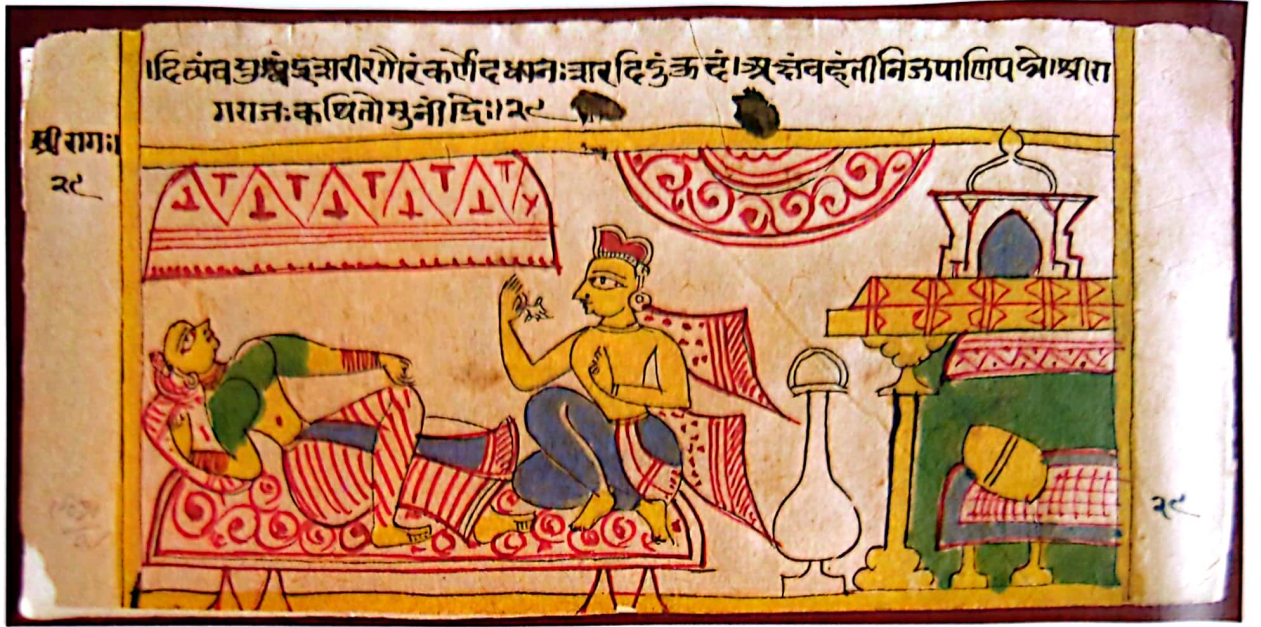
Śāraṅgadeva's *SRT*³ describes Śrī rāga, saying, "Śrī rāga has sprung from *Ṣaḍjī (jāti)* of the *ṣaḍja-grāma*. It has a weak Pañchama, *ṣaḍja* for its final, fundamental and initial notes, a low *gāndhāra* and high *madhyama* with the remaining notes equipoised. It is (employed) in (the expression of) valour. Though this early text does not deify the rāga and also does not provide any exclusive iconography, the interesting point to be noted here is the reference to valour, which is not continued further in later texts as well as the *rāgachitras*.

The iconography found in *SR* and *SPS* identifies Śrī rāga with the deity Brahmā. The same is implied in the *SPS*. The iconography of both these texts finds its visual manifestation in the *Kalpasūtra* manuscript of 1475 CE

The iconography given in *SR* is as follows:

He is one who is fair with eight arms and four faces. He holds a lotus, noose, a goad, has a boons-giving hand, has a citron and book in six hands and holding a book and *vīṇā* in his two hands. The wise men of the world say that like Brahmā, he goes on a swan.⁴





28.1 Śrī Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/29

The iconography given in SPS is as follows:

The form, colour etc. will be somewhat described. Śrī rāga is fair complexioned, he has eight hands and four faces.⁵

In a span of hundred years, with RK, the textual iconography changes to that of a young king and from here on, this continues to prevail. This becomes the point of departure where the iconography has transformed from an old, learned Brahmin to a young, handsome king who wears danglers made of new leaves in the ears. He is the image of Kāmadeva (*Kandarpamūrti*), he is also the image of a king (*Kṣitipālasundara*).

The iconography given in the RK is as follows:

He is the image of Kāmadeva, is young, wears red clothes and a pair of danglers made of new leaves in his ears. Attended upon by six (*rāgīnīs*?), Śrī rāga is the handsome kings of kings.⁶

The Bharat Kala Bhavan painting of Śrī rāga has the following *chitrapada*:

Bharat Kala Bhavan Text:

श्रीरागः

दिव्यं वपुश्च सुशरीरगौरम्

कर्णे दधानः शरदिंदुकुंदम् ।

अक्षं वहति निजपाणिपदमे

श्रीरागराजः कथितो मुनीन्द्रैः ।।

Śrīrāgaḥ

Divyam vapuścha suśarīragauram



Karṇe dadhānaḥ śaradindukundam |
Akṣam vahati nijapāṇipadme
Śrīrāgarājaḥ kathito munīndraiḥ ||

The metre is *Upajāti*.

Translation: With a divine body which is beautiful and fair, bearing in the ear an autumn-white jasmine (flower), (he) carries in his own lotus-hand a rosary, the royal Śrī rāga is (thus) described by the best of sages.

In the Bharat Kala Bhavan text, a combination of divine and royal imagery is seen (pl. 28.1). Śrī rāga is said to have a beautiful, fair body. In his ears, he displays an earring made of white jasmine, like the autumnal moon. He bears a rosary in his own lotus hand. *Pāṇipadma* is a *rūpaka*, a figure of speech meaning 'lotus-hand'. However, in the painting, the artist has misunderstood the above phrase as 'hands holding the lotus'. Further, Śrī rāga is said to be the king of melodies. There is a development of the imagery from the celestial (Brahmā) to the royal (king).

The image in the Bharat Kala Bhavan painting does not construe with the text. The man portrayed does not appear to be a royal personage as the royal canopy and fly-whisk are not seen. Further, a consort is introduced, but her 'lying-down pose' is not seen elsewhere in the Śrī iconography. In fact, it bears similarity to the iconography of Lalita. It actually suggests an erotic imagery!

The Chawand Series has the following verse:

Chawand Text:

विचित्रसिंहासनमध्यवर्ती* ।
कान्तपवित्राभिरुचितशुभ्रः† ।।
कुर्वन्कथानारदतुम्बुरुभ्याम् ।
श्रीरागराजकथितो मुनीन्द्रैः ।।
श्रीरागपुरुषराग

Vichītrasinhāsana madhyavartī |
Kāntapavitrābhiruchitaśubhraḥ ||
Kurvankathānāradatumburubhyām |
Śrīrāgarājakathito munīndraiḥ ||
Śrīrāga puruṣarāga

* *Sihāsana* has been emended to *sinhāsana*.

† *Kantā* has been emended to *kānta*. *Abhirutiti* does not make sense and has been emended to *abhiruchita* meaning liked or beloved. *Śubhra* is an adjective and must have the same gender as the subject it qualifies and hence has been emended to masculine gender.





28.2 Śrī Rāga, c. 1605 CE, Chawand, Freer and Sackler Galleries, The Smithsonian's Museum of Asian Art, Washington D.C., Accession no. F1991.1

The metre is *Upajāti*.

Translation: Located in the centre of a variegated throne, one who is pleasing, pure, beloved and bright, making conversation with Tumburu and Nārada. Thus is described as the royal Śrī rāga by the best of Sages, Śrī rāga, male rāga.



All the paraphernalia of royalty is seen, the *chhatra-chāmara*, i.e, the canopy and fly-whisk along with the beautiful gold throne are introduced and become formulaic for Śrī rāga (pl. 28.2). The man with the matted locks and *ekatantrī vīṇā*, perhaps, indicates Nārada. Tumburu is however, not seen. He is instead, accompanied by a man marking time with castanets. No consort is seen. In this very indigenous style of painting, the star-studded night sky is reminiscent of Persian painting which influence has come through Mughal contact. Further, the king dressed in the *chākadāra jāṃā* also shows Mughal influence.

There is a caption at the bottom of the Chawand painting which says ‘Śrī rāga *puruṣa rāga*’, i.e. Śrī rāga (which is) a male rāga. From the 12th to 15th centuries, musicological texts speak of six principal rāgas and their derivative *bhāṣās*. There is no gender connotation here. The earliest depiction of these six rāgas in a Jaina text shows these as deities. Below each is painted its *bhāṣā*, in female form, as a consort. The concept of a male rāga and the *bhāṣā* being transfigured into *rāgiṇī* may have evolved a century later but its explicit rendition is seen in the 17th century. We see the Chawand series referring to Śrī rāga as a male rāga. A clear textual exposition is seen in the *SD*. This says that six rāgas are called *puruṣa* or male, viz. Bhairava, Kauśika, Hinḍola, Dīpaka, Śrī and Megha⁷. It then speaks of the five beautiful women of each of the six male rāgas. This has the connotation of consorts. Those of Śrī rāga are the following, Vāsantī, Mālavī, Mālaśrī, Dhanāsikā and Āśāvārī⁸.

In the *SD*, rāga Śrī is described as follows:

He is eighteen years old, is remembered with a beautiful image, is patient and wears shining earrings made of leaves. He is attended to by six, wearing red clothes; he is the image of a king.⁹

It is interesting that Śrī rāga is here termed as a Dhīra *nāyaka*.

The *RV* introduces a golden canopy in the textual iconography. The text is as follows:

The king is below a golden canopy, his garment moves in a swaying manner, he sits on an elephant, he wears a lotus garland dividing his head, Śrī rāga enjoys all the pleasures.¹⁰

The Gem Palace *rāgachitra* has the following *chitrapada*:

Gem Palace Text:

श्रीरागपुरुषः

विचित्रसिंहासनमध्यवर्ती

वक्त्रारविन्दं रुचिरं दधानः ।।

कुर्वन् कथां नारदतुम्बुराभ्याम्†

श्रीरागराजः कथितो मुनीन्द्रैः ।।

Śrīrāgapuruṣaḥ

Vichītrasinhāsanamadhyavartī

* *ghā* has been corrected to *hā*.

† *Viktrārachindam* should be *vaktrāravindam*.

‡ *Tubarābhyam* is a scribal error for *tumburābhyām*.



Vaktrāravindam ruchiram dadhānaḥ ||
Kurvan kathām Nāradatumburābhyām
Śrīrāgarājaḥ kathito munīndraiḥ ||

The metre is *Upajāti*.

Translation: The person Śrī rāga is seated in the middle of a splendid throne, having a lovely lotus face, making conversation with Nārada and Tumburu, so is described the royal Śrī rāga by the principal sages.

Śrī rāga is usually depicted as a handsome prince, with a charismatic personality, enjoying the company of women who are entertaining him with music and betel leaf or listening to divine musicians identified as Nārada and Tumburu.

The majority of the space in the entire composition is occupied by the interior of the palace (pl. 28.3). A flight of stairs leading up indicates the point of entry and highlights the fact that the royal couple is seated inside the pavilion. Two pairs of slippers/*jūtīs* are placed outside implying the arrival of two outsiders (the musicians) who have removed their footwear before entering the palace. It is interesting to note how the footwear has been meticulously delineated by the artist. It is ostentatious and ornate with plumes and buttons unlike the regular Rajasthani *jūtīs* or *mojrīs*. These are fancy because these are the slippers of two courtesans who have come to perform at the palace. The others are occupants of the palace hence their footwear is not indicated. The *gharās* (drinking water-pots), and *surāhīs* (water jars) are formulaic. Initially, rāga iconography began as *dhyānas* that had a specific iconography and associations with specific gods and goddess but these associations loosened over a period of time as the rāgas were introduced in courts and sung for pleasure. Yet, some of the iconographic associations remained as conventions; like the specific animals (*vāhanas*) associated with each *dhyāna* of the rāga deity. Gradually this was forgotten but the memory of drawing an animal remained and continued. This cat here is one such convention.

The interior space is indicated as a single large room with pilasters containing decorative brackets on either side. The wall at the back contains a door or a window, a niche with a vase which is again placed as decorative convention. The room is divided into two horizontal bands of colour, red marking the wall space and green marking the floor. The entire group of people is fitted into the interior space quite effectively. Inside the room, Śrī rāga and his consort are seated on a beautiful ornate throne topped by a parasol and a cloth canopy above it demonstrating their high status. A dark complexioned maid with a fly-whisk stands next to them fanning, while the musicians playing the instruments are seated on the floor. The inscription on top of the painting refers to Śrī rāga conversing with Nārada and Tumburu, but in the painting however, the artist is trying to show an enactment of sorts. Two courtesans are depicted enacting the roles of Nārada and Tumburu. Their costumes are different from the usual *ghāgharā-cholī* and *oḍhanī* worn by respectable Rajasthani women in these paintings. Rather, they are like the costumes worn by courtesans, i.e. *peshwāz* and *chūrīdāra*. Both the lady seated next to Śrī rāga (his consort!) and the maid fanning them wear Rajasthani





28.3 Śrī Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/4

costumes. There is an obvious attempt to differentiate between these women. Three classes of ladies are shown in the painting, the queen, the maid and the courtesans.

In the 16th century textual and visual iconography, Śrī rāga is either described as akin to Brahmā or with a divine body (*divyam vapuṣcha*) holding a rosary. In the 17th century, the idea of the rāga as a deity has been firmly replaced with a more secular image of a young, handsome king.

From *SR* to *SD*, there is no mention of Nārada and Tumburu in musicological texts. They are however mentioned in the texts of the *rāgachitras* of the 17th century. In the Gem Palace, courtesans are dressed as Nārada and Tumburu, the divine musicians, who are closely associated with music; in fact, they are identified as divine musicians. This element is sustained from this time onwards.

Another hundred years later, at the time of *RM*, the iconography moved totally away towards generalization. The *RM* says that Śrī rāga is moving about from bower to bower holding a lotus. Śrī rāga wears a flower garland in the neck and is very beautiful. The description has no connotation of the divine or the royal in the text.¹¹

ENDNOTES

1. श्रीरागश्च वसन्तश्च पञ्चमो भैरवस्तथा।
मेघरागश्च विज्ञेयः षष्ठो नटनरायणः।। *AP*, 238.15.
2. गौरी कोला च गान्धारी द्राविडी मालकोसिका।
षष्ठो स्यादेवगान्धारी श्रीरागाच्च विनिर्गता।। *AP*, 238.16.
3. षड्जे षाड्जीसमुद्भूतं श्रीरागं स्वल्पपञ्चमम्।
सन्ध्यासांशग्रहं मन्द्रगान्धारं तारमध्यमम्।।
समशेषस्वरं वीरे शास्ति श्रीकरणाग्रणीः।
इति श्रीरागः। *SRT*, II.2.159-160.
4. केचिदेनं गौरवर्णमष्टबाहुं चतुर्मुखम्।
पद्मपाशाङ्कुशवरी (करं) बीजपूरकपुस्तकान् (कम्)।।
बिभ्राणं पाणिषट्केन वीणासक्तकरद्वयम्।
ब्रह्माणमिव हंसेन गच्छन्तं जगदुर्बुधाः।। *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*.2.44-45.
5. रूपवर्णादिकं किञ्चिदमीषां प्रतिपाद्यते।
श्रीरागोऽथ गौरवर्णः सोऽष्टहस्तश्चतुर्मुखः।। *SPS*, 3.76.
6. ।।अथ ध्यानम्।।
कन्दर्पमूर्तिस्तरूणोऽरूणाम्बरः कर्णावतंसीकृतनव्यपल्लवः।
षड्जादिसेव्यः क्षितिपालसुन्दरः श्रीरागनामा नितरां विभासते।।
।।इति श्रीरागः।। *RK*, 2.113.
7. भैरवः कौशिकश्चैव हिन्दोलो दीपकस्तथा।
श्रीरागो मेघरागश्च षडेते पुरुषाख्याः।। *SD. Rāgādhyāya*. 31.
8. वासन्ती मालवी चैव मालश्रीश्च धनासिका।
आशावरी च विज्ञेयाः श्रीरागस्य वराङ्गनाः।। *Ibid.*, *Rāgādhyāya*. 36.



9. श्रीरागः स च विख्यातः सतवेश विभूषितः।
पूर्णः सर्वगुणोपेता मूर्च्छना प्रथमा मता।
केचित्तु कथयन्त्येन ऋषभत्रयसंयुतम्।।
ध्यानम्।
अष्टादशाब्दः स्मरचारुमूर्तिः
धीरो लसत्पल्लवकर्णपूरः।
षड्जादिसेव्योऽरुणवस्त्रधारी
श्रीराग एध क्षिचित्तिपालमूर्तिः।। Ibid., *Rāgādhyāya*. 70-71.
10. श्रीरागः
कनकातपत्रमूले लोलदुकूले गजाश्रयो राजन्।
श्रीरागोऽखिलभोगो नीरजराजिं भजन्मौलौ।। *RV*, 5.201.
11. *RM*, v.200.



Dīpaka



Dīpaka is not referred to in early texts. However, it is a rāga that is popularly illustrated in the 17th century. There are two distinct styles of iconography. The first, which is more usual, is a royal personage and his consort seated in a mansion. The mansion may or may not be lit with small lamps. At least one lamp is, however, always shown. In the other style of iconography, as for example in Kangra paintings, one finds a king, with a lamp in his turban, seated on an elephant. In Mewar, it is the first type of iconography that is seen.

The earliest reference is seen in the *SR* of Rāṇā Kumbhā of Mewar who was a great musicologist. The musical notes of the rāga are given. It is mentioned that the rāga is born of Bhinna Kaiśika.¹ It is to be noted, however, that no *rāgadhyaṇa* has been prescribed for Dīpaka.

It seems, thus, that in the 15th century, Dīpaka was not a significant melody. This fact seems to have changed after a century. This rāga seems to have really developed in the reign of Akbar and his court musician Tansen in the latter half of the 16th century. It was not completely Tansen's innovation (as is borne out by the *SR*). However, there are many tales about Tansen and his wonderful singing of the rāga. One, in particular is about how all the lamps started to burn when he sang the Dīpaka. Such was the magical efficacy of Tansen's rendition! That it was an important rāga in the 17th century is also borne out by the fact that the *SD* describes it as one of the six principal male rāgas.² "Kedārī, Kānaḍā, Deśī, Kāmodī and Nāṭikā are again said to be the five beloveds of Dīpaka by the experts of rāgas"³.

The Bharat Kala Bhavan Dīpaka *rāgachitra* has the following *chitrapada*:





29.1 *Dipaka Rāga*, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. 50.354/6

Bharat Kala Bhavan Text:

श्यामा सुकेशी मलयद्रुमाणाम्
अक्षं दधाना वक्षोजं मध्ये ।
अन्योन्यमंगश्रितबाहूवल्ली
वरांगणे दीपशिखः प्रदिष्टः† ।।

*Śyāmā sukeśī malayadrumāṇām
Akṣam dadhānā vakṣojamadhye ।
Anyonyamaṅgaśritabāhūvallī
Varāṅgaṇe dīpaśikhaḥ pradiṣṭaḥ ।।*

The metre is *Upajāti*.

Translation: Dusky, with beautiful hair, wearing a rosary of sandalwood between her breasts, with their arms closely entwined like creepers in the beautiful courtyard, like a flame of light, (*Dipaka*) is thus described.

Rāga Dipaka is shown here as a king with his consort (pl. 29.1). All the paraphernalia of royalty, viz. the royal canopy (*chhatra*), fly-whisk (*chāmara*) and diadem (*mukuta*) are shown. An impressive moustache and heavy *kuṇḍalas* or earrings are also shown. It is interesting that the manner of depiction of his swelling torso (an attempt to shown an expansive chest)

* *Vakṣoja* has been emended.

† *Praviṣṭaḥ* has been emended to *pradiṣṭaḥ*.





29.2 *Dipaka Rāga*, c. 1605 CE, Chawand, G.K. Kanoria Collection, © Asian Art Archives, University of Minnesota, USA, Accession no. 1011067

and the twisted manner in which his lower limbs are placed are strongly reminiscent of the West Indian tradition of manuscript painting. This torturous manner of sitting is also seen as regards the consort.

It is interesting that the first two lines of the text refer to the consort rather than to *Dipaka rāga*. The text describes the couple embracing in a courtyard and he, i.e. *Dipaka* himself as the source of light. The artist has depicted two rooms on either side and open space above (except



for the canopy) to indicate that they are in a courtyard. However, instead of embracing her, he is caressing her breast. This is one of the paintings in the series that the artist has completed. There is also a fair degree of text-image coordination. The Bharat Kala Bhavan textual and visual iconography both have erotic imagery.

The text of the Chawand *rāgachitra* of Nisardi can no longer be seen except the remnants of 'puruṣarāgādīpakasya' terming it as a male rāga. The pictorial space is divided into three horizontal registers (pl. 29.2). The upper register depicts the sky, the central register shows the palace and the couple sitting outside it and the foreground shows the garden. In the central register, the royal couple sits outside the palace in a garden listening to music. The king wears a white diaphanous *chākadāra jāmā* of the Akbari period, and has his arm round his consort. Both are characterized by heavy, cup-shaped faces and fish-shaped, lidless eyes with small eyeballs. Yet there is a quaint charm about the painting.

The sky of the Chawand *rāgachitra* is illustrated with both a morning sky with white clouds and a star-studded night sky. This is due to the fact that while the time prescribed for the singing of the rāga was the afternoon, the very name 'Dīpaka' or 'lamp' indicates darkness or night. Pictorially, however, in the course of time, the rāga came to be associated with the night and the presence of lamps.

Gem Palace Text:

दीपकपुरुषरागः

प्रियः प्रियासंनिहितो निशार्धे

शशी सखीचामरचालनेन ।

परस्परं क्रीडति बाहुलीलया

मुनिप्रणीतः किल दीपकोऽयम् ।।

Dīpakapuruṣarāgaḥ

Priyaḥ priyāsannihito niśārdhe

Śaśī sakhīchāmarachālanena ।

Parasparam k्रीḍati bāhulīlayā

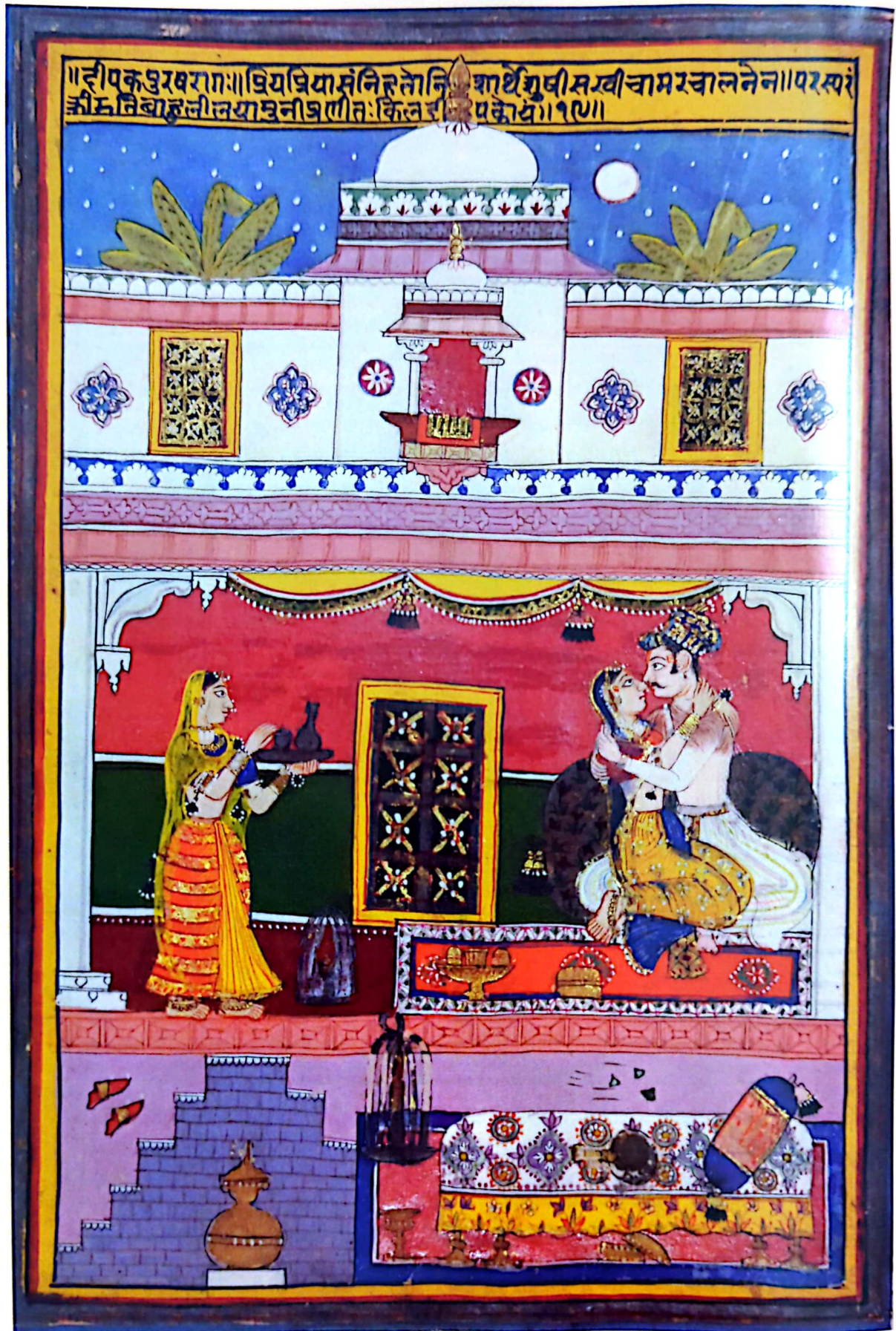
Munipraṇītaḥ kila Dīpako'yam ।।

The metre is *Upajāti* but the third *pāda* is that of *Vanśastha*. This seems to be a mistake rather than a deliberate variation.

Translation: The lover is near the beloved at midnight, the moon has arisen and with an attendant waving the flywhisk. Mutually engaged (the lover and the beloved) in the sport of embracing, such is the Dīpaka rāga created by the sages.

In the Bundi School, usually 'Dīpaka', i.e. 'lamp' is an important pictorial motif. In the Gem Palace painting, however there are only two lamps, one of which is placed outside in the courtyard has been extinguished and the other, inside the room, very nearly so (pl. 29.3).





29.3 Dīpaka Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/6

The two lovers are in the room, but since it is a moonlit night, a bed has been laid out in the courtyard. The romantic mood is built up there, the couple chew on betel leaves and as passion spirals, the couple moves indoors. Here, they are seen embracing and appear to be almost kissing. We have the vignette of a single room, but two moments are implied; the couple romancing on the bed in the moonlit courtyard and the other when they move indoors. Outside, the moon moves, as if like a *sakhī* (attendant or friend) waving the fly whisk. Indoors, a *sakhī* is seen. She, however, is not waving the fly-whisk but is bringing *madirā* or wine in a flask and cups. In fact, instead of the lamps (*dīpaka*), it is the moon which has lit up the palace and become the dominant motif.

The '*dīpaka*' or 'lamp' is, in fact, inconsequential to the painting and this is an interesting aspect. One may draw attention to the verse of *SD* which says, "In a dark room, where lamps are put out, he went to enjoy the love of a damsel. Due to the (radiance) of her lamp-(like) gems of the crest, *Dīpaka*, the king of *rāgas* became bashful".⁴

This is indeed peculiar. The 'lamp' or 'gem-like lamp' is always shown on the diadem of *Dīpaka* himself, who is the source of effulgence. Perhaps '*tasyāḥ*' is an error for '*tasya*'. But grammatically this would create a problem since '*Dīpakarāgarāja*' and all the adjectives qualifying him are in the Nominative case and not Generative. Such an idea is also seen in a later text, the *RM*.⁵ The Gem Palace *Dīpaka rāgachitra* seems to have followed the textual iconography of the *SD* tradition. Here, instead of lamps being lit, they are extinguished for the sake of erotic purpose or *sambhoga śṛṅgāra*. In the Bundi paintings, contrary to this, the artists have created a parallel iconography of many lamps being lit, sometimes even on the turban of the *nāyaka* or hero.

There is yet another tradition of *Rāga Dīpaka* being depicted, viz. as a prince with a lamp on his turban, riding an elephant. An example of this may be seen in the Kangra *rāgachitras*.

Currently this *rāga* is an obsolete *rāga*. This is because a lot of superstitions arose around it deeming it inauspicious. It is believed that when Tansen sang it everything caught fire, so that later musicians were wary about singing this *rāga*.

ENDNOTES

1. *SR*, II.2.*Rāgāṅgopāṅgaparīkṣaṇam*.117.
2. *SD*, *Rāgādhyāya* 31.
3. *Ibid.*, *Rāgādhyāya* 35.
4. बालारतार्थ प्रविलीनदीपे
गृहेऽन्धकारे सुभगं प्रवृत्तः।
तस्याः शिरोभूषणरत्नदीपे
लज्जा दधौ दीपकरागराजः।। *Ibid.*, *Rāgādhyāya*, *dhyāna* of v. 64.
5. दोहा
रति सो डरपति कामिनी रही दीप अचराय।
ताके भूषन दीप कर दीपक ली उर लाय।।
यथा



बाला सकुचात अकुलात रतिकथा सुनै गृह को बुझाय दीप सोई सुकुमार है।
आय उत नागर उजागर तरून धीर दीप सी सरीर दुति दीन्ही बिसतार है।
रतनजटित बरभूषन तिया के तन ताही के उदोत चहुओर उजियार है।
वह तो रही लजाय कीन्हों मन भाय तब रंगलाल प्यारो राग दीपक उदार है।। *RM, 256-257.*



Lalita



Lalitā, referred to as Lalita, is treated as a subsidiary melodic form of the Dhruvā gāna system of music of ancient India. It is referred to as a pentatonic 'bhāṣā' or melodic form in the *BD*.¹ It has been termed as a *vibhāsa* in the *prayoga* or practice of Śrīkaṇṭha.² The *SRT* mentions two varieties of Lalitā, viz. Prathama Lalitā and Dvitiya Lalitā. The first was a *bhāṣā* of Ṭakka rāga. It was pentatonic and used for expression of valour and festivities.³ Dvitiya Lalitā was said to be conceived of by Mataṅga. It was a *bhāṣā* of Bhinna Ṣaḍja. It was employed for expressing tenderness and affection.⁴ It is possible that the iconography seen of Lalita later, drew its inspiration from Dvitiya Lalitā.

The *SR* makes only a passing reference to Lalitā, but no *rāga*dhyaṇa is given. One of the earliest *rāga*dhyaṇas is given in the *RK*, where Lalitā becomes Lalita. This verse is important as it is an iconography which endures. The verse is as follows:

Variegated by the flowers of the *saptachchada*, the lotus-eyed, fair youth, with happy face and festive dress always shines and is called Lalita. Thus Lalita.⁵

The *chitrapada* of Bharata Kala Bhavan *rāga*chitra seems to have been based on the above verse.

Bharat Kala Bhavan Text:

ललितरागः

संफुल्लसप्तछदमाल्यधारी

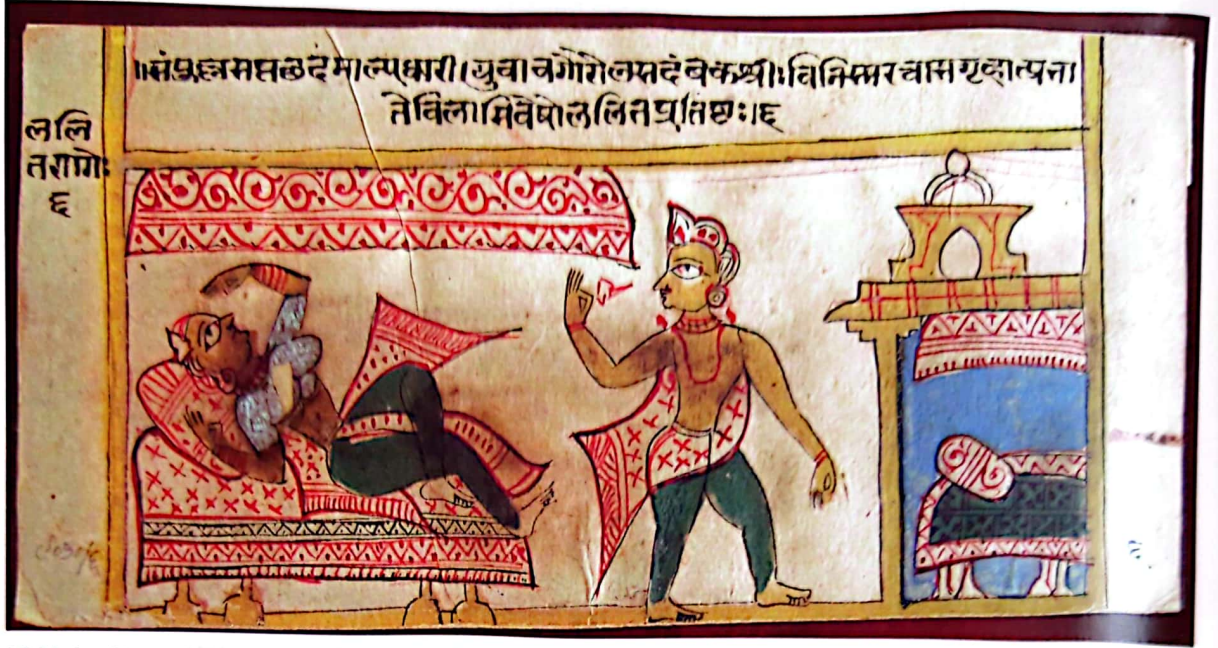
युवा च गौरो लसदम्बकश्रीः।

विनिस्सरन् वासगृहात् प्रभाते

विलासवेषो ललितः प्रदिष्टः।।

* *Vinissara* has been corrected to *vinissaran*.





30.1 Lalita Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/6

Lalitarāgaḥ

Samphullasaptachchhadamālyadhārī

Yuvā cha gauro lasadambakaśrīḥ |

Vinissaran vāsaḡrīhāt prabhāte

Vilāsaveṣo Lalitaḥ pradiṣṭaḥ ||

The metre is *Upajāti*.

Translation: Wearing the garland of the blooming *saptaparna*, youthful and fair, sporting the beauty of shining copper, leaving the bedroom at dawn in a festive dress, Lalita is thus described.

While the verse is very close to *RK*, one notices the addition of the 'time' and 'location'. It is 'dawn' and the youth moves out from the 'bedroom'. The mention of the bedroom immediately paves the way for introducing a *yuvatī* (young woman) along with the 'yuvā' (young man) and this is reflected in the painting.

This is one of the rare complete paintings. However, it seems that the utilization of the pictorial space was not planned properly (pl. 30.1). The 'bedroom' painted on the right hand side was too small to accommodate the tall and voluptuous woman or beloved. She is shown as sleeping on a bed under a canopy outside the bedroom! Perhaps this was the balcony. However, this is rather improbable when we take into consideration the fact that it is clearly stated that the *nāyaka* or hero is moving 'out of the bedroom'. The beloved or *nāyikā* is sleeping, in spite of the fact that the lidless eyes are shown open. This follows the style of the West Indian Tradition of Jain manuscript paintings. In fact, the woman's manner of sleeping,



uncomfortable crossing of legs during sleep, the bed and canopy depicted, cotton textiles all reflect the sleeping Tirthankara's mother in a Jain *Kalpasūtra* painting.

Sahibdin's painting of Lalita in 1628 CE has a proper rendition of the iconography.⁶ The pictorial space has been skillfully manipulated. Two levels of the mansion are seen, viz. a bedroom and a balcony on the upper level and steps leading to the ground floor and the outer part of the building. There is a deep blue sky above. The *nāyikā* is in deep sleep inside the bedroom with an attendant beside her. The hero departs from the bedroom, sentimentally, taking probably what were her garlands. Downstairs, there is a groom ready with a horse to take him speedily (?) away. One wonders whether this is the *proṣitapatikā nāyikā* (one whose husband is away) who has turned an adulteress!! She must not adorn herself with garlands. Small wonder, then, that the lover takes the garlands away! It is understandable, then, that at the crack of dawn, the groom is ready with the horse to take him away.

Gem Palace Text:

ललितरागिणी
प्रफुल्लसप्तच्छदमाल्यधारी
युवा च गौरो रुचिलोचनश्रीः।
विनिश्चयसन् वासगृहात् प्रभाते
विलासवेषो ललितः प्रदिष्टः।।

Lalitarāgiṇī
Prafullasaptachchhadamālyadhārī
Yuvā cha gauro ruchilochanaśrīḥ ।
Viniśvasana vāsagrḥāt prabhāte
Vilāsaveṣo Lalitaḥ pradiṣṭaḥ ।।

The metre is *Upajāti*.

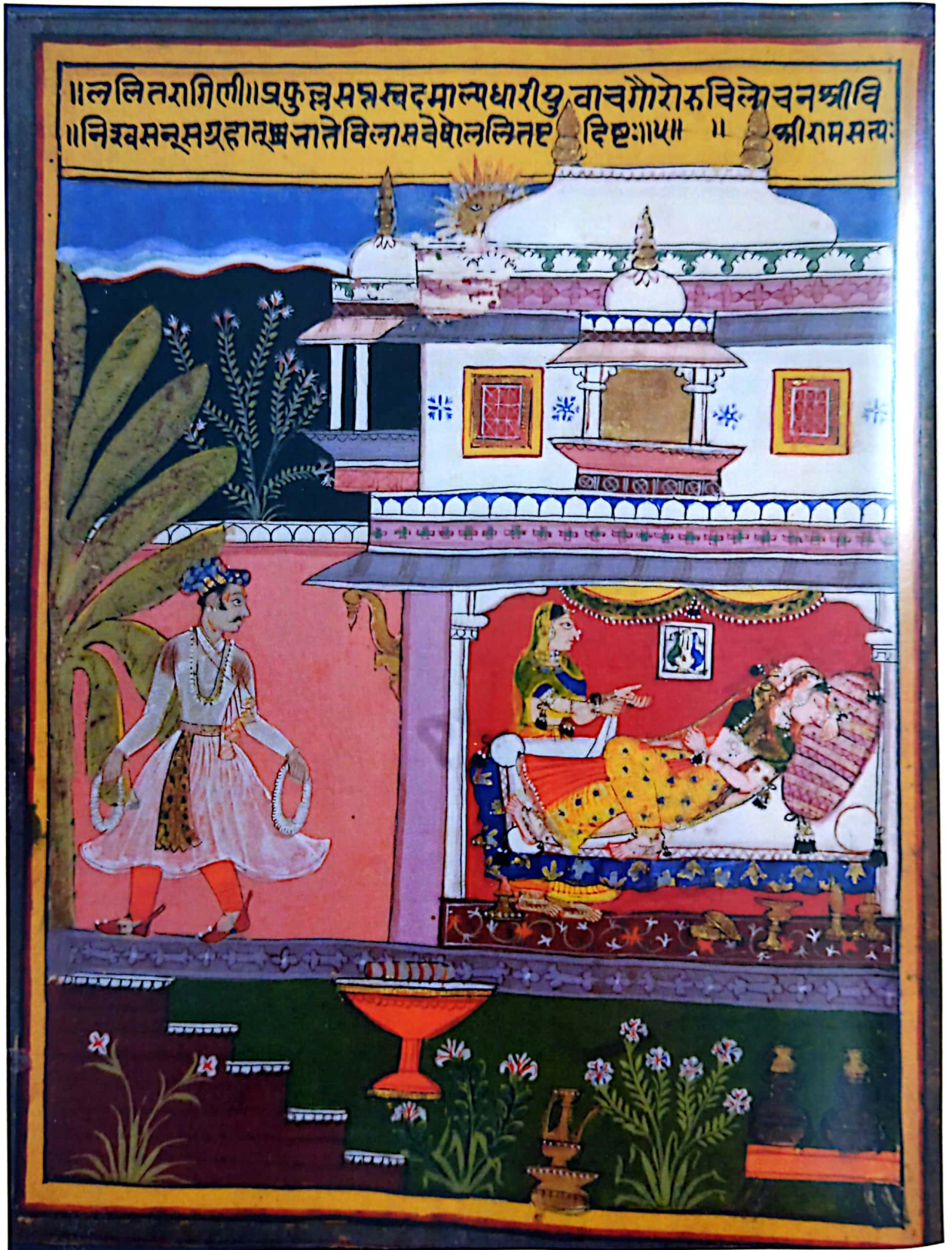
Translation: Bearing a garland of *saptachchhada* (*Alstonia scholaris*), the fair youth, with luminous beauty of eyes, dressed festively, breathing out (moving out) of the bedroom at dawn, such is the description of Lalita.

The Lalita iconography continues. The *nāyikā* is in deep sleep, fatigued after a night of love making (pl. 30.2). The *nāyaka*, silently moves out, with garlands in both the hands, remainders of the passionate night. He is moving towards steps that lead to a garden below. However, no groom or horse has been shown here. The sun is just peeping out in the sky, suggesting the early morning time.

The *nāyaka* leaving with the garlands in his hands, a persistent motif of the iconography of Lalita, could have its roots way back to the injunctions for the *nāyaka* in the NS. It says

* *Vā* has been inserted here to complete the word *vasagrḥāt*.





30.2 Lalita Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/28

that the articles used by the *nāyikā*, such as ornaments, garments and garlands should be cherished (by the lover).⁷

ENDNOTES

1. भाषा औडुविता ह्येषा, सङ्कीर्णा ललिता भवेत् । *BD*, p. 112.
2. विभाषा चैव श्रीकण्ठे प्रयोगे ललितास्तु ते । *Ibid.*, p. 126.
3. टक्कभाषैव ललिता ललितरूत्कटैः स्वरैः ।।
षड्जांशग्रहणन्यासा षड्जमन् द्रा रिपोज्झिता ।
धीरैर्वोरोत्सवे प्रोक्ता तारगान्धारधैवता ।। *SRT*. II. 2, 174-175.
4. भिन्नषड्जेऽपि ललिता ग्रहांशन्यासधैवता ।
रिगमैर्ललितैस्तारमन्द्रैर्युक्ता धमन्द्रभाक् ।।
प्रयोज्या ललिते स्नेहे मतङ्गमुनिसंमता । *Ibid.*, 176-177.
5. सप्तच्छदानां कुसुमैर्विचित्रो गौरो युवा पङ्कजपत्रनेत्रः ।।
विभाति नित्यं ललिताभिधानः प्रसन्नवक्त्रः सविलासवेषः ।। *RK*, 2.108.
6. Douglas Barrett and Basil Gray, *Indian Painting* (London: Macmillan, 1978), 135.
7. नानालङ्कारवस्त्राणि गन्धमाल्यानि चैव हि ।
प्रियायोजितभुक्तानि दिषेवेत मुदान्वितः । *NS* (BHU ed.), 22.234.



Vibhāsa



Vibhāsa is a rāga which seemed to have evolved only by the late 16th century. It does not find any textual reference in the ancient and medieval texts at least till the early 17th century. The *SD*¹ does not give any details of its melodic structure or *rāgadyāna*. Instead, it refers to it very briefly saying “Vibhāsa is like Lalitā”. Indeed, the pictorial image of the Gem Palace is quite like Lalita, but the verse, however refers to Kāmadeva. This idea of Kāmadeva as the protagonist of rāga Vibhāsa is seen in its earliest form in the *rāgachitra* of Vibhāsa in the Bharat Kala Bhavan series.

Bharat Kala Bhavan Text:

विभासः

स्वच्छन्दं सम्मानितशुद्धचापः

पयोधरास्वादसुधाभितृप्तः† ।

पर्यङ्कमध्येस्वकृतोपवेशी

विभासरागः कथितो मुनीन्द्रैः॥

Vibhāsaḥ

Svachchhandasammānitaśuddhachāpaḥ

Payodharāsvādasudhābhitrptaḥ ।

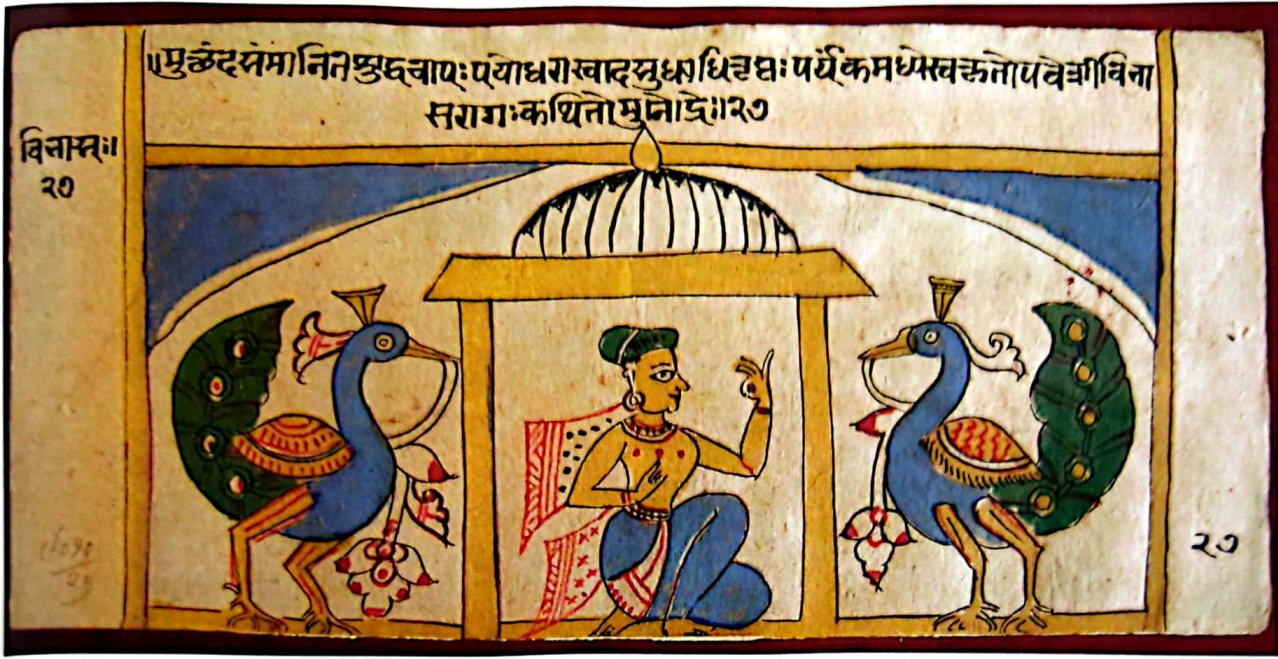
Paryāṅkamadhyesvakṛtopaveśī

Vibhāsarāgaḥ kathito munīndraiḥ ॥

* *Suchhanda* is emended to *svachhanda*.

† *Abhitrptaḥ* makes more sense than *adhitrptaḥ*.





31.1 Vibhāsa Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/27

The metre is *Upajāti*.

Translation: One who has a pure bow which is eminent and moves by its own will, one who is satiated by the taste of nectar of breasts (of his beloved), who enters the centre of the bed for his own deed, (he) is called Vibhāsa rāga by the best of sages.

The text is erotic and evocative of *śṛṅgāra* rasa and so is the suggestion of Kāmadeva as the *nāyaka*. The bow referred to in the text is not a martial bow. It is pure, which moves by its own will (suggestive of Kāmadeva).

In the painting (pl. 31.1), there is no bow at all, there is no beloved and no bed. The text and image do not seem to construe. The painting shows a man flanked by two peacocks. However, it must be mentioned that the *vāhana* or mount of Kāmadeva is a parrot and not peacocks. The style of painting the man is in accordance with the West Indian tradition. One may note his swelling torso, as also the crisply starched and fluttering garments. The man is enacting holding a bow. There is a theatrical quality to this visual. The man appears to be seated in a mansion. However, the architectural setting does not appear to be a real mansion, it has the appearance of a stage set. Does this mean that this rāga was sung to *śṛṅgāra* rasa enactment?

The Chawand series also has a *rāgachitra* of Vibhāsa, the *chitrapada* of which is as follows:

Chawand Text:

विभासरगिणी

स्वच्छन्दसम्मनितपुष्पचापः ।

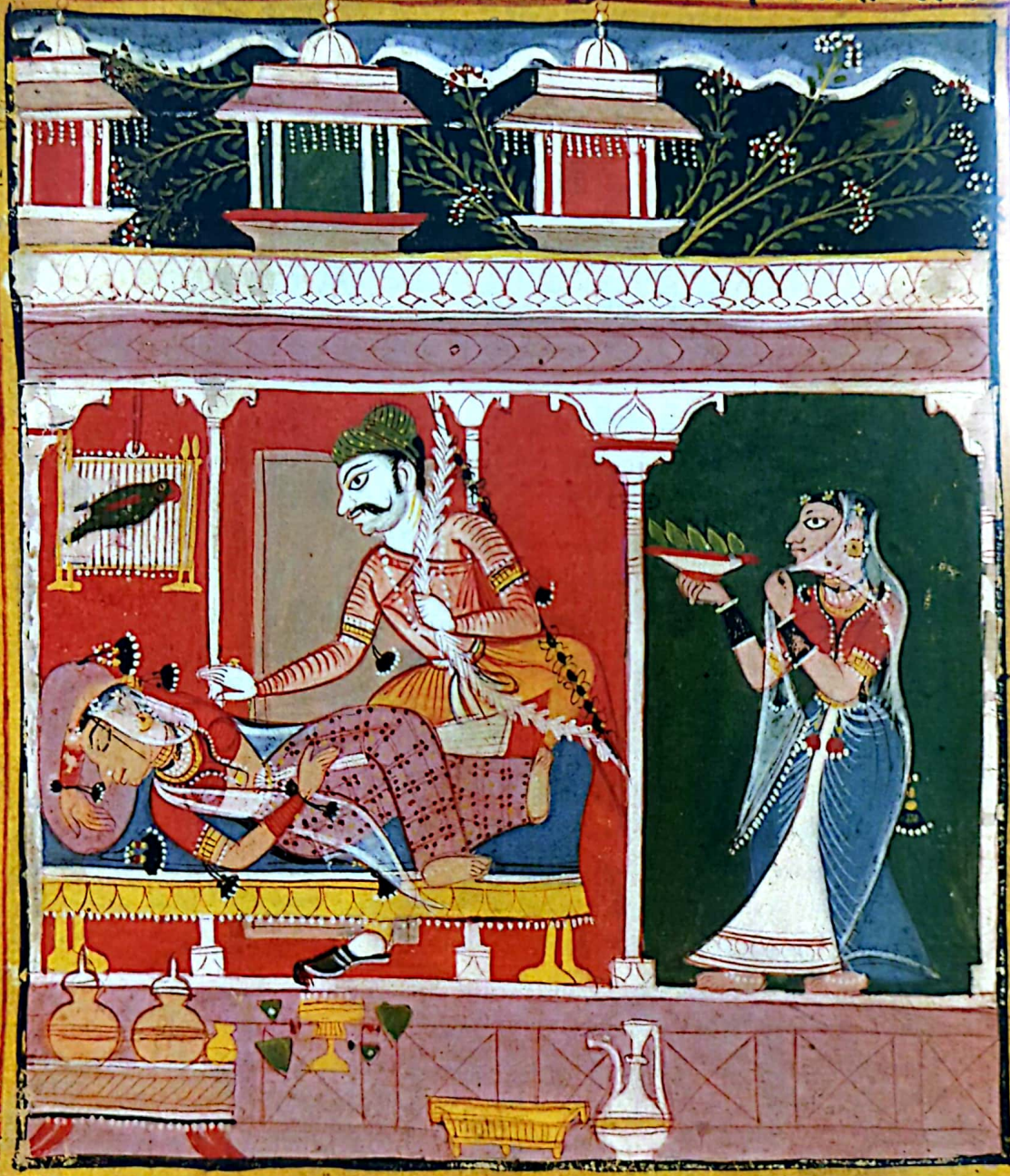
प्रियासुस्वादसुधाभितृप्तः । ।*

* *Sāsvada* has been emended to *susvāda*, *tripta* is a spelling mistake and has been corrected to *trpta*.



सुखोदसमनितपुष्पचापाप्रायसास्वदस्तुधानिप्रिप्रापर्यैकमध्यस्पत्त
 पित्तस्यविनामिनिद्राद्विनदेमगौरा॥

विजयसरणिणा॥ ३३



31.2 Vibhāsa Rāgini, c. 1605 CE, Chawand, University of Michigan, USA, Accession no. GKK 185

पर्यङ्कमध्यस्थसुखोपविष्टः ।
विभासनिद्रान्वितहेमगौरः । ।*

Vibhāsarāgiṇī
Svachchhandasammanitapuṣpachāpaḥ ।
Priyāsusvādasudhābhitrptaḥ । ।
Paryāṅkamadhyasthasukhopaviṣṭaḥ ।
Vibhāsanidrānvitahemagaurāḥ । ।

The metre is *Upajāti*.

Translation: One who has an eminent bow of flowers which moves by its own will, one who is satiated by the nectar of the taste of his beloved, who is seated happily in the centre of his bed, such is Vibhāsa, who is sleeping and is with a golden glow.

The pictorial space is dominated by the architectural setting of a bedroom in a mansion (pl. 31.2). There is a porch outside and three *jharokhās* on the roof. A woman is sleeping on a bed in a rather torturous position; while her face is in profile, her torso is frontal and her legs crossed. A man, probably her lover, with a flowered bow is beside her. There is a parrot in a cage hanging in the room. It seems that the woman has fallen asleep, fatigued after a night of love-making and the lover is taking leave of her. A female attendant is standing outside on the porch with a tray of betel leaves. She would offer one to the man as he steps outside to depart. The day is yet to break as there is no sun depicted.

The *SD* ordains that Vibhāsa is similar to Lalita and, in fact, the image is much like Lalita in the Gem Palace painting. The basic difference is that *nāyaka* does not hold garlands, but a flowered bow.

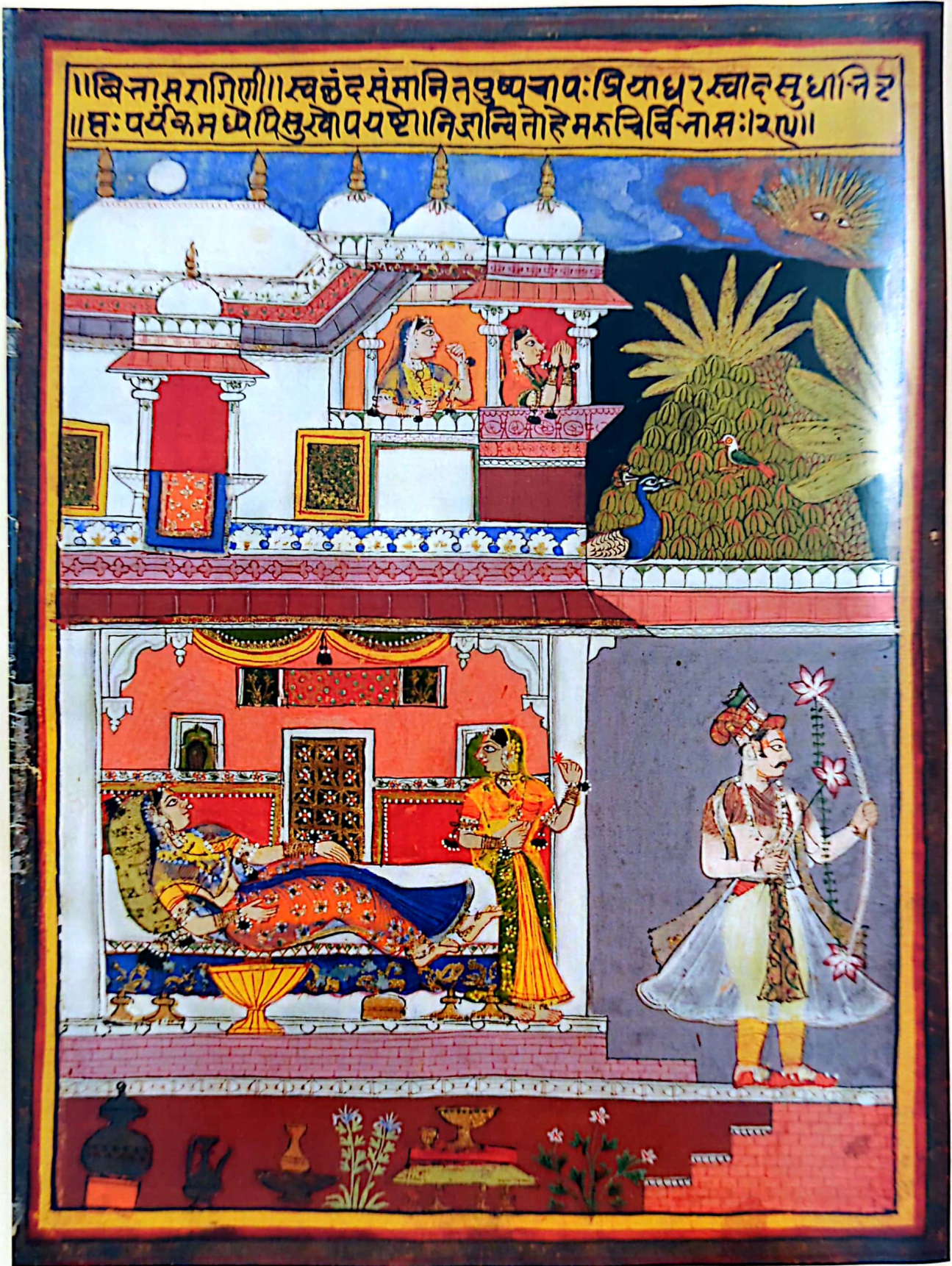
Gem Palace Text:

विभासरागिणी
स्वच्छन्दसम्मनितपुष्पचापः
प्रियाधरस्वादसुधाभितृप्तः ।
पर्यङ्कमध्येऽपिसुखविष्टो
निद्रान्वितो हेमरुचिर्विभासः । ।

Vibhāsarāgiṇī
Svachchhandasammānitapuṣpachāpaḥ
Priyādharasvādasudhābhitrptaḥ ।
Paryāṅkamadhye'pisukhpaviṣṭo
Nidrānvito hemaruchirvibhāsaḥ । ।

* *Hemagaurāḥ* has been emended to *hemagaurāḥ*.





31.3 Vibhāsa Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/34

The metre is *Upajāti*.

Translation: One who has an eminent bow of flowers moving by its own will, who is satiated by the taste of nectar of the lips of the beloved, resting with ease in the centre of the bed, sleeping and with a golden glow is Vibhāsa.

The two lines are not consistent. The first describes the man with the flowered bow. The second describes the sleeping beloved on the bed and as such should have been in the feminine gender.

The painting shows the *nāyikā* on the bed inside the bedchamber with an attendant (pl. 31.3). The *nāyaka* is standing outside with the *puṣpachāpa* or flowered bow, the very image of Kāmadeva, the god of love. What is implied is perhaps that the dawn is heralded by the cock crowing. The *nāyaka* is ready to shoot the cock with his flowered bow and arrow, so that there is no day-break and the night of passion continues. It is the crack of dawn; the moon has not yet set, but the sun is peeping out from behind the reddened clouds of day-break. Three trees, viz. the palm, mango and banana are shown. The presence of the cock is to be inferred, it is not shown. A peacock and an exotic bird are shown. The marble architecture depicts the bedchamber with a frontal, open view. The *chika* or rolled up curtain suggests day-break. There are three balconies shown at different levels and with an attempt at perspective.

ENDNOTES

1. 'ललिताविभासस्तु' इति विभासः *SD, Rāgādhyāya*. 91.

It should be 'ललितेवविभासस्तु'



Soraṭhī



Soraṭhī has a very varying iconography. The *SRT* refers to Saurāṣṭrī as a *bhāṣā* and describes two versions of this *bhāṣā*¹. Prathama Saurāṣṭrī is said to be a *bhāṣā* of Pañchama rāga and employed in all *bhāvas*². Dvitiya Saurāṣṭrī is said to be derived from Ṭakka rāga and employed in *kaurṇa* rasa³. The *SR* also refers to varieties of Saurāṣṭrī. One is referred to as the *bhāṣā* of Ṭakka and employed in *karuṇa* rasa⁴. The other version is said to be derived from Pañchama and is said to be employed in all *bhāvas* (emotions) of *śṛṅgāra* rasa.⁵ By its very name Saurāṣṭrikā, it is implied that this *bhāṣā* originated from Gujarat. Both the *SRT* and *SR* describe only the melodic structure of the melody and do not prescribe any *dhyāna*.

The *RK* says that Saurāṣṭrikā is sung in the evening⁶ and also gives one of its earliest secular *rāgadhyanas*. “One who has a necklace dangling on her high, stout breasts, who has a lotus in her ear and who has given her attention to (the humming of) a bee, who goes near the beloved and with swaying arms, Saurāṣṭrikā has her cheeks smeared with *kumkum* or saffron.”⁷

This verse, however, is not taken up as the *chitrapada*. In fact, the Bharat Kala Bhavan set does not have a *chitra* or painting of this melody. The Chawand set of 1605 CE generally follows the *chitrapadas* of Bharat Kala Bhavan but since this *chitra* is absent there, a Hindi *dohā* has been coined for the *chitrapada* of Soraṭhī in the Chawand Series. This *chitrapada* has been evolved to match the visual iconography of the *rāgachitra*. It is as follows:

Chawand Text:

‘सोरठागिणी’ पीउ को करि करि बीरी देत
रूपरसरमणी सोरठीरागिणी कउ देखति मनहरि लेत’

* *Rugaṇī* has been emended to *rāgiṇī*.



सोरठसुगलीपीउकां। करिकरिबीरीदेत। रूपसंतरमणी/सोठ्ठीरागणी
कउ। प्रिषतिमनहरिलेत ॥

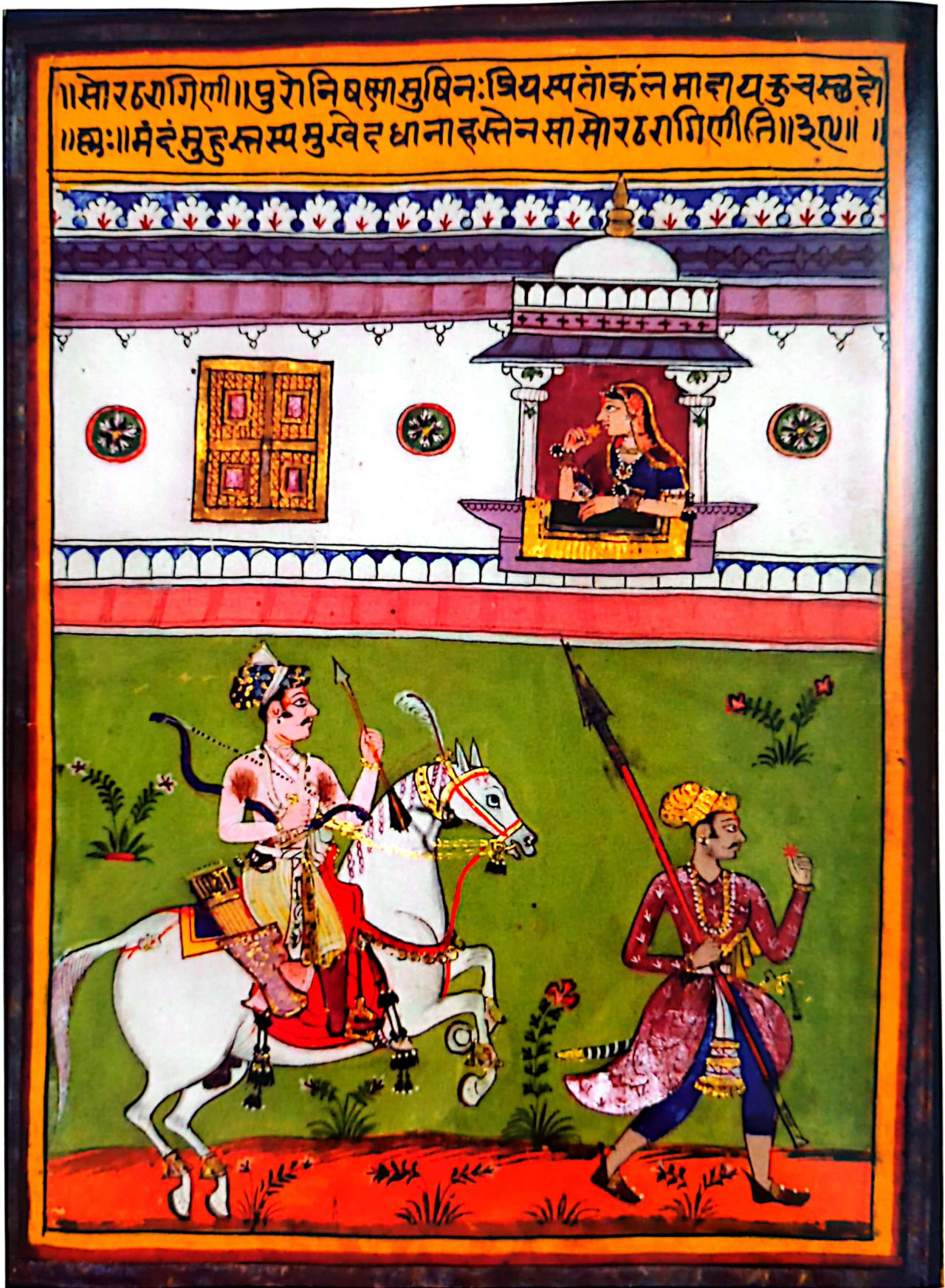


32.1 Sorathī Rāgiṇī, c. 1605 CE, Chawand, British Museum, London, © The Trustees of the British Museum, Accession no. 00037840001

'Soratharāgiṇī pīu ko kari kari bīrī deta
Rūparasaramaṇī Sorathīrāgiṇī kau dekhati manahari leta'

Translation: The rāgiṇī Sorathā keeps giving her lover rolls of betel-leaves, Sorathī rāgiṇī is a woman who is the very essence of beauty, anybody who sees her, his heart is captivated.





32.2 Soraṭhī Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/10

The painting shows a woman giving *pāna* or betel-leaves to her lover (pl. 32.1). There are some more betel-leaf rolls lying on the ground. The man wears a white, diaphanous *chākadāra jāṃā* and pale yellow pyjamas. He has fish-like eyes, a large nose and fine whiskers and moustaches. The woman is dressed in a floral green *ghāgharā*, yellow *choli* and red *oḍhani*. She, too, has fish-shaped eyes, big nose and heavy cup-shaped face. Two other women are shown to the left, presumably attendants, as one waves a cloth to fan the man. The offering of the betel-rolls to the *nāyaka* by the *nāyikā* suggests clearly that the context is that of *śṛṅgāra rasa*.

The Gem Palace *nāgachitra* and *chitrapada*, yet again, depict a very varying visual and textual iconography.

Gem Palace Text:

सोरठरागिणी
पुरोनिषण्णा सुखिनः प्रियस्य
तत् कमलमादाय* कुचछदो ।
मन्दं मुहुस्तस्य मुखे दधाना
हस्तेन सा सोरठरागिणीति ।।

Soraṭharāgiṇī

Puroniṣaṇṇā sukhinaḥ priyasya

Tat kamalamādāya kuchachhado ।

Mandam muhustasya mukhe dadhānā

Hastena sā Soraṭharāgiṇīti ।।

The metre is *Upajāti*.

Translation: Seated in front of the happy lover, she takes a lotus from her breast cover, slowly and repeatedly placing on his face by the hand, she is Soraṭha *rāgiṇī*.

While there is a woman in the painting holding a lotus, yet the painting does not seem to construe with the text.

The painting is divided into two basic parts (pl. 32.2). The upper half depicts the upper storey of palace and the lower half depicts the garden and the path in front. The palace upper storey is ornamented by the *kaṇḍurā* pattern. An aristocratic lady sits at a *jharokhā*. She holds a lotus in her hand and seems to watch an aristocrat or prince on horseback on the path below. The man is fully dressed with a quiver of arrows and holding a bow and arrow in his hands. He is escorted in front by an attendant on foot who holds a spear. In fact, it appears that the *nāyikā* is watching the *nāyaka* depart for a battle or some contest.

* The word '*kalam*' in the second *pāda* means a rice-sprout. It seems to be a mistake for '*kamala*' or lotus.



ENDNOTES

1. *SRT*, II.2. 172-174.
2. *Ibid.*, 173-174.
3. *Ibid.*, 172-173.
4. *SR*, II. 2. *Grāmarāgādīparikṣaṇam*. 757-758.
5. *Ibid.*, 855-856.
6. *RK*, 2.89.
7. उचुङ्गपीनस्तनलोलहारा ।
 कर्णोत्पलालिध्वनिदत्तचिता ।।
 प्रियान्तिकं याति विलोलबाहुः ।
 सौराष्ट्रिका कुङ्कुमलिप्तगल्ता ।। *Ibid.*, 2.90.



Mālavaśrī



Mālavaśrī is referred to as a limb (*āṅga*) of Mālavakaiśika in the *SR*.¹ The *RK* has an early *rāgaḍhyāna* which is important as it becomes the basis for all the later *chitrāpadas*. It says:

She has a blooming red lotus in her hand. Both her cheeks are lit up with the soft smile. Sitting of her own free will under the mango tree, Mālavaśrī, indeed, always shines.²

This spells the basic iconography for this melody, viz. a lady with a lotus in her hand, who is said to be sitting under a tree.

The Bharat Kala Bhavan folio has a similar textual iconography. However, the visual depiction is quite different.

Bharat Kala Khavan Text:

मालश्री
नीलारविन्दस्य दलाणि पाणौ*
विभावयन्ती तनुहेमयष्टिः।
माल्लूरवृक्षस्य तले निषण्णा†
रागो हि यः माल(श्री)‡ प्रदिष्टः।।

Mālaśrī

Nīlāravindasya dalāṇi pāṇau
Vibhāvayantī tanuhemayaṣṭiḥ |

* *Daleni pāṇau* has been emended to *dalāṇi pāṇau*.

† *Nikhinna* has been emended to *nisanna*.

‡ *Mālarama* seems to be a mistake for *Mālaśrī*.





33.1 *Mālavaśrī Rāgīṇī*, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/28

Māllūravṛkṣasya tale niṣaṇṇā
Rāgo hi yaḥ Māla(śrī) pradiṣṭaḥ ||

The metre is *Upajāti*.

Translation: Scrutinizing the petals of a blue-lotus in her hand, she, with the body like a golden stick, sits under the *mālūra* tree. Indeed, that *rāga* is known as *Mālaśrī*."

The painted version just does not coordinate with the textual inscription. It depicts a woman standing, flanked by two peacocks (pl. 33.1). The scene is placed outside, in a grove, as suggested by the presence of the three trees there. One is a banana tree; the other two seem to be stylistically represented but may represent the *mālūra* tree. The painting is a symphony of green and blue colours. It is one of the rare paintings which have been completed. It is possible that there may have been an error in inscribing the *chitrapada* in this painting as the *pāda* and *chitra* just do not relate to each other.

The *RV* has the following verse: "The slender bodied one who is under the mango tree, sings sweetly and is smiling for her husband, the doe-eye one has a lotus in her hand, delighted by a flower garland is *Mālāśrī*."³

The *SD* has the following verse: "Bearing a red-lotus on the palm, scrutinising it, she with a slender, creeper-like body, sits under the mango tree. She has a slight smile, she indeed is *Mālavaśrī*."⁴

The textual iconography is almost the same, except that the *mālūra* tree has been substituted by the mango tree as has been mentioned in the *RK*.

The Chawand series also has a *rāgachitra* of *Mālavaśrī*. Its *chitrapada* is as follows:



॥ फुल्लारविदंस्पदलानिपातो बिजयातीतनुदेहवल्लीमाखुरवृक्षस्पत
लेतवना। शोणा मृदुमीनसिकाप्रदिष्टु ॥ ४ ॥

प्रातिश्रीरगिणी ॥ ३३ ॥



Gem Palace Text:

मालश्रीरागिणी
फुल्लारविंदस्य दलाणि पाणौ*
विभावयन्ती† तनुदेहवल्ली।
मालूरवृक्षस्य तले निषण्णा‡
श्रोणीमृदुर्मालश्रिका§ प्रदिष्टा॥

Mālaśrīrāgiṇī
Phullāravindasya dalāṇi pāṇau
Vibhāvayantī tanudehavallī
Mālūravṛkṣasya tale niṣaṇṇā
Śroṇīmṛdurmālaśrikā pradiṣṭā ॥

The metre is *Upajāti*

Translation: Scrutinizing the petals of a blooming lotus in her palm, with a slim and sinuous body, she with soft hips is sitting under the *mālūra* tree. Thus has *Mālaśrikā* been declared.

The *rāgachitra* depicts a two-storeyed mansion with two bedrooms, one each on the ground floor and first floor (pl. 33.2). A *nāyikā* is seated in the courtyard with her companion. An attendant waves a fly-whisk over the *nāyikā* who appears to be waiting for her lover. The *nāyikā* is plucking petals from a flower to while away time. Two crudely painted deers can be seen frolicking in the foreground. A dual skyline is depicted which has both rolling clouds and a star-studded sky.

The Gem Palace text retains the same textual iconography except that it reverts to the *mālūra* tree.

Gem Palace Text:

मालश्रीरागिणी†
फुल्लारविंदस्य दलाणि पाणौ
विभावयन्ती तनुदेहवल्ली*।
मालूरवृक्षस्य तले निषण्णा
श्रोणीमृदुर्मालश्रिका प्रदिष्टा**॥

Mālaśrīrāgiṇī
Phullāravindasya dalāṇi pāṇau

* *Dalāṇi* has been emended to *dalāṇi*.

† *Bibhāvāyāntī* has been corrected to *vibhāvayantī*.

‡ *Naṣanā* has been emended to *niṣaṇṇā*.

§ *Mālasikā* has been emended to *mālaśrikā*.

¶ *Raganī* of the inscription is here corrected to *rāgīṇī*.

** The *visarga* is incorrect at both places and so has been removed.



मालप्रौरगनी ॥ फुल्लारविंदस्पदलाणियाणैवितावयंतीतनुदेहवल्लीः ॥ मान्तर
वृक्षस्पतलेनिषणाश्रीणीरुदुर्मीलप्रिकाप्रदिष्टाः ॥ धा ॥



33.3 *Mālavaśrī Rāgīnī*, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/27

Vibhāvayanti tanudehavallī
Mālūravrkṣasya tale niṣaṇṇā
Śroṇīmṛdur mālaśrikā pradiṣṭā ||

The metre is *Upajāti*.

Translation: Scrutinizing the petals of a blooming lotus in her palm, with a slim and sinuous body, she with soft hips is sitting under the *mālūra* tree. Thus has *Mālaśrikā* been declared.

The view of a single chamber open to view and a portico in front is common enough in this series (pl. 33.3). Typical red walls and coffered door are seen. The floor is painted blue here. A fresh white bed-sheet has been spread over an orange-gold one. A blue and yellow bolster and a green-orange cushion are placed on the bed. A few flowers are scattered on the bed. A mirror and accoutrements for adorning are also seen. A *pāna-dāna* or betel box is seen below the bed. A lady is seated outside under an awning, plucking the petals of a pink lotus. The foreground is seen with the usual steps and water-pots. The dome of the chamber and a pavilion on the terrace are seen. A peacock is seen perched above the portico. It seems that the *nāyikā* is waiting for her lover. While waiting, she passes her time by plucking the petals of a flower. She could be making flower ornaments for herself as indicated in the *RM*⁵. It could also indicate that she is gathering these petals to scatter them on the bed to bedeck her apartment. One notices small details like the snow-white fresh sheet and items of *śṛīgāra*. She could also strew them on her lover to greet him when he comes to welcome him. In this context, the *Amaruśataka* has an interesting verse on how the beloved greets her lover after he returns home. "Instead of blue-lotuses, she has made a long festoon (to decorate the chamber) of her glances, instead of strewing flowers of jasmine etc, she strewed upon him the flowers of her smile, instead of sprinkling water from the pot (to greet him) it was the sweat of her breasts. In this way, that slender one performed all the rites of welcoming her beloved by her limbs".⁶

The *mālūra* tree is mentioned here which is either the *bael* tree (*Sgele marmelos*) or the *kapittha* or *kaitha* (*Limonia acidissima*). What is surprising is the particular trees chosen. They have heavy, hard shell fruits. If they fall, they are likely to injure the skull of a person seated below! The *sahakāra* or *rasāla* (mango tree) appears to be more logical.

ENDNOTES

1. याता (५)ङ्गतां मालवकैशिकस्य पूर्णस्वरा सग्रहविश्रमांशा ।
गेयाद्भुते वीररसे दिनस्य हेमन्तकाले प्रहरे चतुर्थे ।। *SR*, II.2. *Rāgāṅgopāṅgaparikṣaṇam*.40.
2. प्रफुल्लरक्तोत्पलपाणिरेषा
मन्दस्मितोद्भासितगल्लयुग्मा ।
स्वैरं निषण्णा सहकारमूले
विभाति नित्यं किल मालवश्रीः ।। *RK*, 2.115. *Galla* is not a very sophisticated use. However, *gallayugma*



could indicate the two dimples, especially since the literal meaning of *galla* is the part of the cheek near the corners of the mouth.

3. तन्वीरसालतलगा कलगाना सस्मिता प्रति स्वपतिम्।
मृगदृक्करगतकमला मालाश्रीमालयोल्लसिता ।। *RV*, 5.210.
4. रक्तोत्पलं हस्ततले दधाना
विभावयन्ती तनुदेहवल्ली ।
रसालवृक्षस्य तले निषण्णा
स्तोकस्मिता सा किल मालवश्रीः ।। *SD*, *Rāgādhyāya*, *dhyāna* of v. 73.
5. कुसुम रचित भूषण पहिरि विहरत पिय के संग ।
मालसिरी नव योवना हसतहि सहित अनंग ।। *RM*, 124.
6. दत्तः स्वेदमुचा पयोधरभरेयाघो न कुम्भाम्भसा
स्वैरेवावयवैः प्रियस्य विशतस्तन्या कृतं मङ्गलम् ।। *Amaruśataka*, edited by Pradyumna Pande (Varanasi: Chowkhamba, 2000), v. 45.



Guṇakarī



Guṇakarī does not appear to be a very ancient *rāgiṇī*. It is possibly Gauḍakṛti referred to in the *SRT*.¹ The *AP*² refers to Guḍagrīvā as born of Vasanta. The *SPS*³ refers to Guṇḍagirī as born of Vasanta. These appear to refer to Guṇakarī, which in the Bharat Kala Bhavan *rāgachitra* is explicitly referred to as being born from Vasanta.

Bharat Kala Bhavan Text:

गुणकरी

कल्पतरुगुच्छं लाञ्छित-

कनकघटाग्रतः† कृता विचरन्ती

गुणगणयुक्ता गुणकरि‡

वसन्तरागस्य (प्रदिष्टा?)§ ।।

Guṇakarī

Kalpatarūguchchhalāñchhita-

Kanakaghaṭ(ā)grataḥ kṛtā vicharantī

Guṇaganayuktā Guṇakari

Vasantarāgasya (pradiṣṭā?) ।।

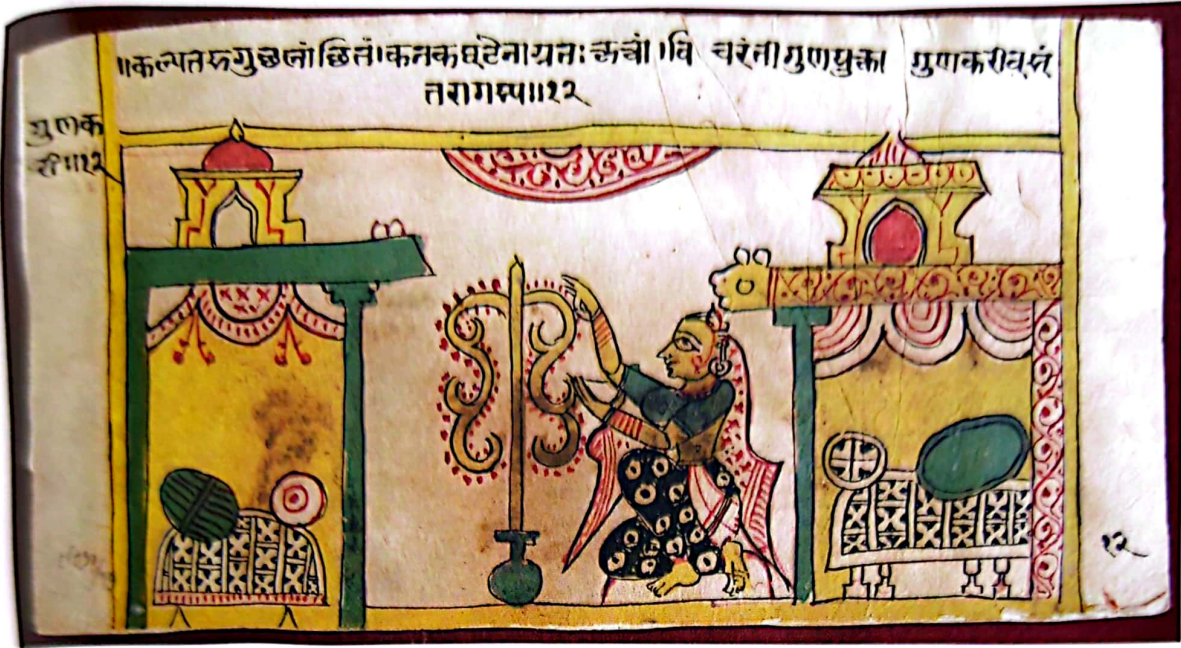
* *Guchha* has been corrected to *guchchha*.

† *Ghatenāgrataḥ* is erroneous and has been emended to suit the metre and grammar.

‡ Guṇakarī though written with a *dirgha* 'ī', has been here understood as *hrasva* 'i' to fit the metre. The third *pāda* has been slightly emended to complete it.

§ The fourth *pāda* is incomplete. *Pradiṣṭā* has been suggested. It was probably what was intended to complete the meaning and metre.





34.1 Gunakari Rāgini, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/12

The metre is Āryā.

Translation: In front of the gold pots, marked by a cluster of wishing tree, Gunakari roams about, endowed with virtuous qualities and is (said to be) of Vasanta.

The text and image coordinate as it does depict a woman tending to a plant in a pot, presumably that of the *kalpataru* (pl. 34.1). This is a wish-fulfilling tree, which indicates that she does it to fulfill some wish. What could it be? From a verse of the *SD*, it appears that the Gunakari *nāyikā* is a *proṣitapatikā nāyikā*, one whose husband is away. So her wish to the wish-fulfilling tree would be the return of her husband!

The text of the verse is as follows:

Overcome with sorrow, her reddened eyes have an unhappy look, with bent head, her slim body is grey with dust, whose beautiful chignon is loosened as her beloved is far away, she, who is emaciated by sorrow is known as Gunakari.⁴

This is the typical *proṣitapatikā nāyikā*, who does not massage herself with unguents to keep her body shining, she has an unkempt appearance, does not oil her hair or braid it or adorn herself in any manner. This is the reason the *nāyikā* is tending to wish-fulfilling plants as she longs for her beloved to return.

Gem Palace Text:

गुणकरीरागिणी

कल्पतरुगुच्छफुल्ल*

* *Chchha* has been added to complete the metre and meaning.



सितकनकघटान्ति(क)गतपुष्पच(या)।*
तन्वीगुणगणयुक्ता
गुणकरिर्दिदीवरश्यामा।।†

Guṇakarīrāgiṇī
Kalpataruguchchaphullā
Sitakanakaghaṭāntikagatapuşpachayā |
Tanvīguṇagaṇayuktā
Guṇakaririndīvaraśyāmā ||

Comment: The metre is *Āryā*. The verse has been adapted due to the requirements of the metre and for metrical propriety (*chhandasaurasya*). Hence, a detailed note on the breakup of the verse as regards its metre has been given.⁵

Translation: Blooming like a spray of the wishing tree, plucking flowers near the white-gold pots, the slender one endowed with virtuous qualities is Guṇakarī, dark like the blue lotus.

The pictorial space is, as usual, divided into three divisions (pl. 34.2). The upper register is the high horizon and the sky. It appears to be evening time as there is no sun. The middle register has the architectural component along with the main protagonist.

The lower register has the steps, the water-pots, plants and sometimes, as here, an animal. The convention of inserting an animal in the lower register is seen in the Chawand Series of 1605 CE and inherited from that. This is sometimes seen in these series too. It seems that the idea may have derived from the concept of the animal *vāhana* regularly mentioned in the *dhyāna mantras*, as for example, in the *SR*, which is an important musicological text of Mewar. At some stage it may have connoted the animal *vāhana*. The 17th century depictions are, however, merely hackneyed and do not, in most cases, indicate the animal *vāhana*. These are only suggestive of the iconography of the past. The animal here is a goat. It is shown in an animated manner, frisking about, chewing the leaves of the plant besides. Since the early texts do not really refer to this *rāgiṇī*, a *rāgadhyāna* is not known and consequently, the animal *vāhana* or vehicle of Guṇakarī is not known.

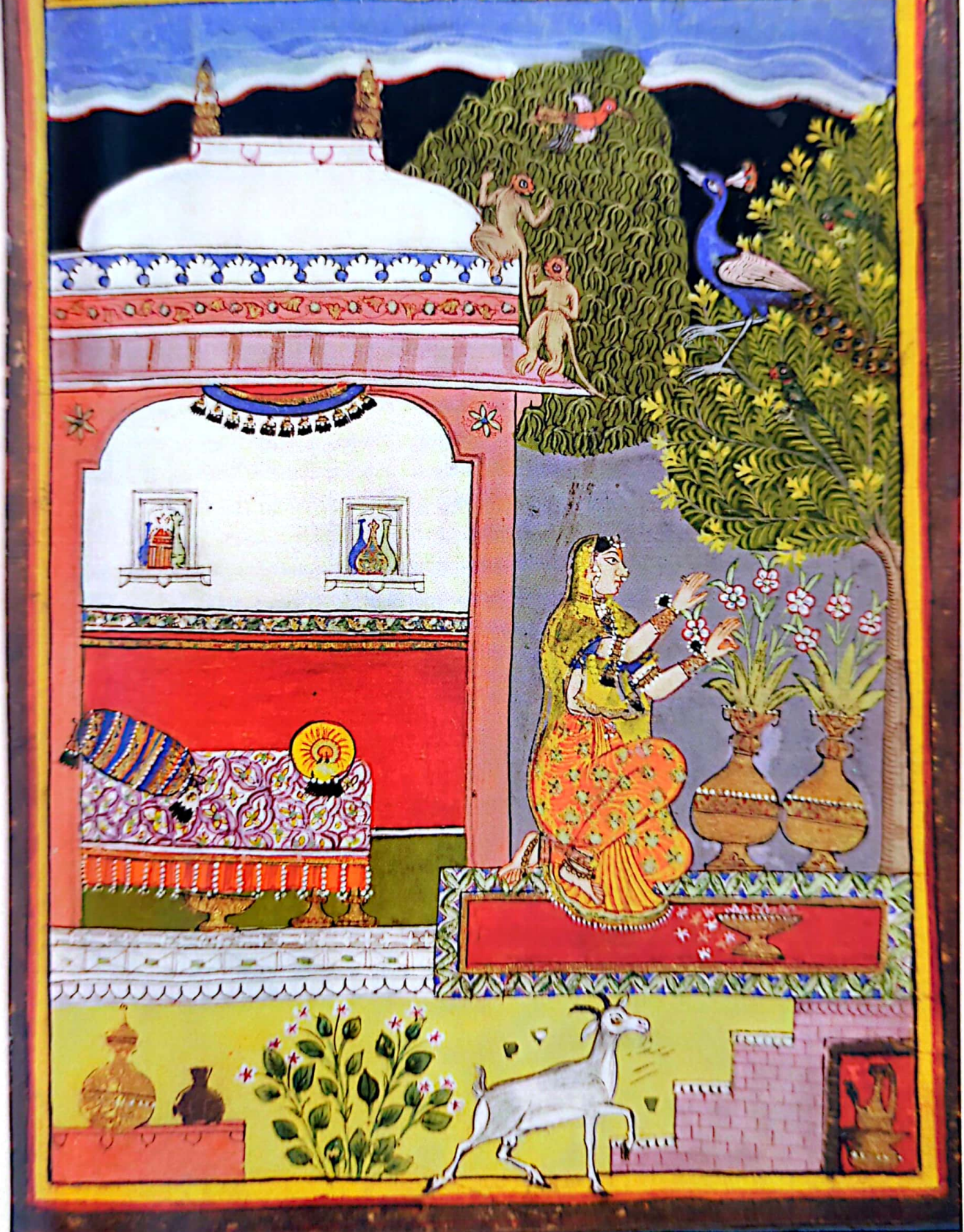
The middle register shows the marble architecture and the open view of a single room, a vacant bedchamber. The *proṣitapatikā viyoginī nāyikā* is seated outside on a red rug with a blue and green border. The primary iconography of this *rāgiṇī* is the *nāyikā* tending to the pots of the *kalpataru* or wish-fulfilling tree. This motif of the *kalpataru* (the magical wish-fulfilling tree) or the *kalpalatā* (the magical wish-fulfilling creeper) said to fulfill all desires of mortals are important motifs in art since ancient times. At the Stupa of Bharhut (2nd century BC) they figured as a recurrent theme to fulfill all material desires. In this *rāgiṇī*, the *nāyikā*'s desire is not a material one, but that of union with her beloved who is away.

* *Ka* has been added and *ya* of (*chaya*) is *yā*.

† One *ri* is missing which has been added.



गुणकरी रागिणी ॥ कल्पतरु युक्तुल्लोसित कनक घटार्त्तिगत पुष्पचपनम्
 तत्तन्च गुणगणयुक्ता गुणकरी दीव्यश्याम ॥ १२ ॥



34.2 Guṇakārī Rāgīṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/26

Two trees are shown; one with yellow blossoms inside the premises and the other, a mango tree, is shown outside. A peacock, a parrot and a beautiful migratory bird are depicted in the foliage. Two monkeys frolic on the eaves and dome of the building.

Guṇakari is now sung as rāga Guṇakalī.

ENDNOTES

1. SRT, II. 2.128.
2. हिन्दोला कोसिका रामगिरिश्चपद्ममञ्जरी ।
गुडग्रीवाऽथ देशाख्या-संवदन्ति वसन्तजाः ।। AP, 238.17.
3. SPS, 3.86.
4. शोकाभिभूतनयनारूणदीनदृष्टिः
नम्राननाधरणिधूसरगात्रयष्टिः ।
आमुक्तचारुकबरीप्रियदूरवृत्ता
संकीर्तिता गुणकरी करूणात्कृशाङ्गी ।। SD. Rāgādhyāya, dhyāna of verse 56.
5. Āryā is a complex metre. It has 12 mātrās in its first and third pādas, 18 mātrās in the second pāda and 15 mātrās in the fourth pāda.
First pāda – the first pāda has three gaṇas of 4 mātrās each. The first gaṇa has 4 mātrās provided by क ल्प त (ka lpa ta). The second gaṇa is रू गुच्छ (ru gu chchha) (4 mātrās). This is a जगण (jagaṇa, i.e. laghu, guru, laghu) which is permissible in the second gaṇa of the viṣama pāda (i.e. first and third pādas). This is consistent with the meaning. फु ल्ला (phu llā) means 4 mātrās. The entire first pāda now has 12 mātrās in 3 gaṇas of 4 mātrās each which is the requirement of the Āryā.
The second pāda has 4 gaṇas of 4 mātrās each, plus guru at the end, giving a total of 18 mātrās. The first gaṇa of the second pāda is सि त क न (si ta ka na) which is 4 mātrās, and the second gaṇa is क घ टा (ka gha ṭā) which is also 4 mātrās. The third gaṇa has to be either a जगण (jagaṇa) or a chaturlaghu. The latter applies to न्ति क ग त (nti ka ga ta). The fourth is पु ष्प च (pu ṣpa cha) which is 4 mātrās again. We have 16 mātrās and now an extra guru is required at the end which is provided by या (yā).
The third pāda has 3 gaṇas of 4 mātrās each. Thus, we have त न्वी (tan vī) in the first gaṇa (4 mātrās), गु ण ग ण (gu ṇa ga ṇa) in the second gaṇa (4 mātrās) and यु क्ता (yu ktā) in the third gaṇa (4 mātrās).
The fourth pāda has the following break up of mātrās, viz. 4+4+1+4+2 = 15 mātrās. In this pāda, the first gaṇa has गु ण क रि (gu ṇa ka ri = 4 mātrās). (The last ri is not dīrgha as it would become 5 mātrās). रि दी (rin dī) is 4 mātrās. The third gaṇa has only one mātrā of one syllable, which is व (va) here. र श्या (ra śyā) is 4 mātrās again and mā is a guru at the end, making up 2 mātrās.



Dhanaśrī



The image of Dhanaśrī is that of a dusky woman, drawing the picture of her absent husband or lover. This is a situation of *vipralambha śṛṅgāra* and she is a *virahaṇī nāyikā*. The ancient texts do not refer to this *rāgiṇī*. It finds only passing mention in the *SR* which gives only its melodic structure but no *rāgaḍhyāna*.¹

One of the earliest *rāgaḍhyānas* is given in the *RK*. It is as follows,

She is the dusky image of a blue lotus. She is drawing her beloved, (painful) due to separation, her breast gleams, besmeared with sandalwood paste, Dhannāsikā is splendid because of her charming attire.²

The husband or the lover has gone away and in his absence, the *nāyikā*, remembering him sketches him. She appears to be a *proṣitapatikā nāyikā*. However, the third and fourth *pādas* of the verse describe her besmeared with sandalwood paste and in a charming dress which is contradictory to the situation of the *proṣitapatikā*. Perhaps the *viraha* or separation is coming to a close and she is getting ready to meet her beloved. Or, perhaps, the poet did not think the verse through and created a paradox! However, the basic iconography of Dhanaśrī may be seen here, viz. a *virahaṇī nāyikā* drawing her husband/lover in his absence.

The *RV* has the following verse, "With the lustre like that of the *dūrvā* grass, inconsolable due to separation, weeping as she draws her husband on the cloth. The breasts are wet (due to tears), with pale cheeks and a bound chignon³, (such is) Dhanaśrī."⁴ The *RV* resolves the paradox and the Commentary clearly states the *nāyikā* to be a *proṣitapatikā*.⁵

The Bharat Kala Bhavan *rāgaḍhitra* has almost the same iconography. The *chitrapada* is as follows:





35.1 Dhanāśrī Rāgini, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/20

Bharat Kala Bhavan Text:

धन्याश्री

दूर्वादलश्यामशरीररम्या

कान्तं लिखन्ती फलकैकहस्ता ।

बालागलल्लोचनवारिबिंदु-

-भिः निष्पन्दधौतस्तना धनाश्रीः ॥

Dhanyāśrī

Dūrvādalaśyāmaśarīraramyā

Kāntam likhantī phalakaikahastā ।

Bālāgalallochanavāribindu

-bhiḥ niṣpandadhautastanā Dhanāśrīḥ ॥

The metre is *Upajāti*.

Translation: With the beautiful body, dusky as the *dūrva*, drawing the beloved with a drawing board in hand, the maiden Dhanāśrī, by tear-drops falling from her eyes, has breasts which are throbless and washed (by tears).

There is text and image coordination. The painting shows a maiden with what one presumes to be a drawing board (pl. 35.1). There is a bed chamber to the right and to the left. She sits outside and in between both the chambers. What is indeed a little peculiar are the niches of wine bottles and cups drawn above the eaves! Perhaps it was an afterthought and added later to indicate a double storey building or the drawing of the eaves was an error.



The SD, retains the same iconography. The verse is as follows:

With an attractive body dusky like a heap of *dūrvā*, she points her lover being unhappy because of separation, bearing tears on her pale cheek* due to misery, with throbless, shining breasts (such) is Dhanāśrī.⁶

The Dhanāśrī *rāgachitra* of Sahibdin has the following *chitrapada*:

Sahibdin Text:

धनासीरीदीपकरागिणी ।
दूर्वादलश्यामतनुर्मनोज्ञा ।
कान्तं लिखन्ती फलकैकहस्ता ॥
बालागलल्लोचनवारिबिंदुः† ।
निषिक्तधौतस्तनका धनासी

Dhanāśrī Dīpakarāgīṇī
Dūrvādalaśyāmatanurmanojñā ।
Kāntam likhantī phalakaikahastā ॥
Bālāgalallochanavāribinduh ।
Niṣiktadhautastanakā[§] *Dhanāśī* ॥

Translation: With an attractive body dusky like a heap of *dūrvā*, she paints her lover being unhappy because of separation. There are tear drops falling from the maiden's eyes. By the sprinkling (of tear drops) has Dhanāśī become one with wet breasts.

The painting is divided into two unequal halves with a narrow strip of blue sky on the top (pl. 35.2). The central space is taken up by a vignette of the room of a mansion, which is open to view, as the curtains have been lifted up. The façade of the mansion is painted with a series of blue merlons and projecting eaves. The chamber is supported by plain columns with brackets. The wall is yellow and the floor is red with niches and coffered doors partly open behind. On a simple green carpet, a *nāyikā* sits against a large blue bolster. She is attractive but dusky like the *dūrvā* grass, as described in the *chitrapada*. She is making a sketch of her lover or the *nāyaka* on a board. A small inkpot is kept beside her. The artist has made an attempt to show a painting within a painting. She wears a peach *oḍhanī* with a peach tie and dye *ghāgharā* and a yellow blouse. A companion sits in front of her admiring her sketch.

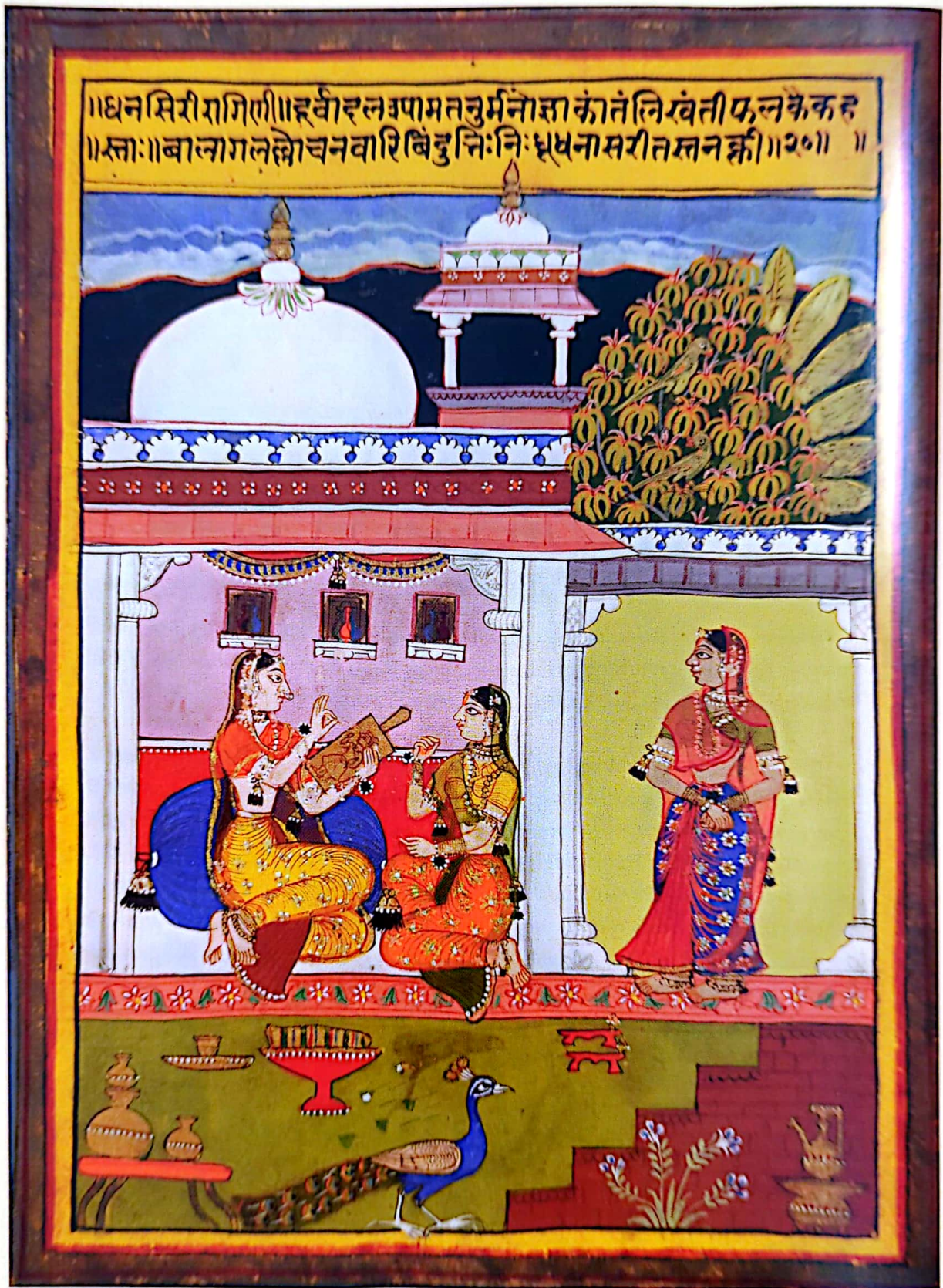
* *Śvete kapole* here does not mean to white or fair cheek, as she has already been described as dusky. It means that she is pale and wan due to misery.

† *Kānta* has been corrected to *kāntam*.

‡ *Bālāallochanavāribindu* is incorrect, both grammatically and according to the metre. The *pāda* is incomplete and has two syllables missing, viz. 'gala' which have been inserted to complete the metre and meaning.

§ *Nirasiktadhūtastanakā* has been emended to *niṣiktadhautastanikā* for *chhandasaurasya* and correct meaning.





35.2 Dhanaśrī Rāgini, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/31

A *chauri* bearer stands behind fanning her. The foreground shows steps leading up and a guard who stands facing an elephant bedecked with gold ornaments. The presence of the elephant is not directly comprehensible. Perhaps, it suggests the vehicle for the lover who is to come. However, there is a possibility that this is a continuation of a formulaic convention that was seen in earlier series too and also in some of the paintings of the Chawand series where an animal is invariably seen in the foreground but does not seem to have any logical connection with the painting. Perhaps this is to do with the convention of *vāhana* of the earlier *rāgadhyāna*.

The Gem Palace *rāgachitra* has the following *chitrapada*:

Gem Palace Text:

धनसिरीरागिणी
दूर्वादलश्यामतनुर्मनोज्ञा
कान्तलिखन्ती फलकैकहस्ता ।
बालागलल्लोचनवारिबिंदुः*
निर्धूयधनश्री† तमभ्यनक्ती‡ ॥

Dhanasirīrāgiṇī
Dūrvādalaśyāmatanurmanojñā
Kāntamlikhantī phalakaikahastā ।
Bālāgalallochanavāribinduḥ
Nirdhūyadhanaśrī tamabhyanaktī ॥

The metre is *Upajāti*

Translation: With a body dusky as a *dūrvā* heap, charming and drawing the lover with a drawing board in one hand, the maiden Dhanasrī, by tear-drops falling from her eyes, wipes it (the picture) off and (then) anoints it again.

The pictorial space, as usual, is divided into three, viz. the garden courtyard with steps in the foreground, the marble architecture of the mansion in the centre space which houses the *nāyikā* and the high horizon of the upper register (pl. 35.3). The marble mansion depicts a room open to view and possibly a corridor or porch outside it. The absence of the lover is indicated by the fact that there is no bed in the room. The *proṣitapatikā nāyikā* and her *sakhī* (companion) sit inside the room. Contrary to the text, she is depicted as *gaurī* (fair) instead of *śyāmā* (dusky). In fact, the maid waiting outside is dusky. The yearning *nāyikā*, to while away

* *Bhīḥ* is an additional syllable. The entire is a *Bahuvrīhi samāsa* and does not require the instrumental case to be added. The addition has been a misunderstanding and also spoils the metre.

† *Nirdhūh* has to be understood as *nirdhūya* and Dhanasari has to be read as Dhanasrī for the sake of the metre.

‡ *Tastanaktī* has been emended to *tamabhyanaktī*.



her time fruitfully, is drawing her beloved on a drawing board. One can see that the artist has actually drawn the figure of a man on the board. One is reminded of the *Meghadūta*, where the Yakṣa and his wife are in separation for a year. The Yakṣa draws the figure of his wife on a rock-face with *dhaturāga* (mineral chalk)⁷. This has since then become a most clichéd image of *vīpralambha śṛṅgāra*. One can see that several centuries later, it is being employed in these paintings. 'Tasvira banātā hoon main, tasvira nahin bantī' is the well known lyric of a 20th century Bollywood movie, which talks of a lover (in separation) saying that he tries to make her portrait, but is unable to do so? Why would that be? The text of the Dhanaśrī rāgiṇī has the answer. It says that the tears falling constantly from her eyes erase the drawing; she has then to anoint the board to paint again! Truly, a very poignant flourish to the verse. The peacock in the foreground symbolizes the absent lover. The absence of the sun in the sky indicates that the time for this rāga is the evening. A mango tree and a partially depicted banana tree are shown. Two parrots are carefully camouflaged amidst the greenery of the mango tree.

ENDNOTES

1. षड्जग्रहांशा मन्यासा गपाल्या ऋषभोज्झिता ।
सर्वर्तुषु प्राक्प्रहरे रसे वीरे नियोजिता ।।
धन्नासी गीयते षड्जे जाता कैशिकमध्यमात् ।। *SR, II.2.Rāgāṅgopāṅgaparīkṣaṇam.64.*
2. नीलोत्पलश्यामलमूर्तिरेषा प्रियं लिखन्ती विरहेण युक्ता ।
श्रीखण्डचर्चा विलसत्कुचास्या धन्नासिका भाति मनोज्ञवेष्टा ।। *RK, 2.119.*
3. अस्थिरधम्मिला would have made for a better reading for the *proṣitapatikā*.
4. दूर्वाभविभा विरहासहा लिखन्ती पटे पति रूदती ।
स्त्रपितकुचा सितगल्ला स्थिरधम्मिल्ला धनाश्रीः ।। *RV, 5.177.*
5. प्रोषितपतिका नायिका ।। *Commentary on RV, 5.177.*
6. ध्यानम्
दूर्वादलश्यामतनुर्मनोज्ञा
कान्तं लिखन्ती विरहेण दूना ।
श्वेते कपोले दधती दृगम्बु-
निष्पन्दनिर्धौतकुचा धनाश्रीः ।। *SD, Rāgādhyāya, dhyāna of v. 74.*
7. *Meghadūta, Uttaramegha.45.*



Paṭamañjarī



Paṭamañjarī is an ancient rāga and has been mentioned as a *bhāṣā* of Hindola in the *BD*.¹ The name is actually Prathamamañjarī which means 'first blossom' (of the mango). The *AP*² refers to it as Padmamañjarī (possibly Prathamamañjarī) and also Hindola as derived from Vasanta. This is supported by the *SPS* too, which says that it is born of Vasanta.³ In fact, Hindola and Vasanta are rāgas which are very close. Vasanta was termed Deśi Hindola. Thus, Prathamamañjarī seems to be of the Vasanta-Hindola group of rāgas. The *SR* makes a passing reference to it.⁴

The Bharat Kala Bhavan and the Gem Palace texts of the Paṭamañjarī painting have exactly the same text.

Bharat Kala Bhavan and Gem Palace Text:

पटमञ्जरीरागिणी
वियोगिनी क्लान्तिविशीर्णपुष्पा*
स्रजं वहन्ती वपुषतिशुष्का ।
आशवास्यमाना प्रियया च सख्या
विधूसराङ्गी पटमञ्जरीयम् ।।

Paṭamañjarīrāgini
Viyoginī klāntiviśīrṇapuṣpā
Srajam vahantī vapuṣatishuṣkā ।
Āśvāsyamānā priyayā cha sakhyā
Vidhūsaraṅgī Paṭamañjarīyam ।।

* *Vitīrṇapuṣpaiḥ* of Bharat Kala Bhavan and *vitīrṇapuṣpam* of Gem Palace has been emended to *viśīrṇapuṣpā*.





36.1 Paṭamañjarī Rāgiṇī, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/5

The metre is *Upajāti*.

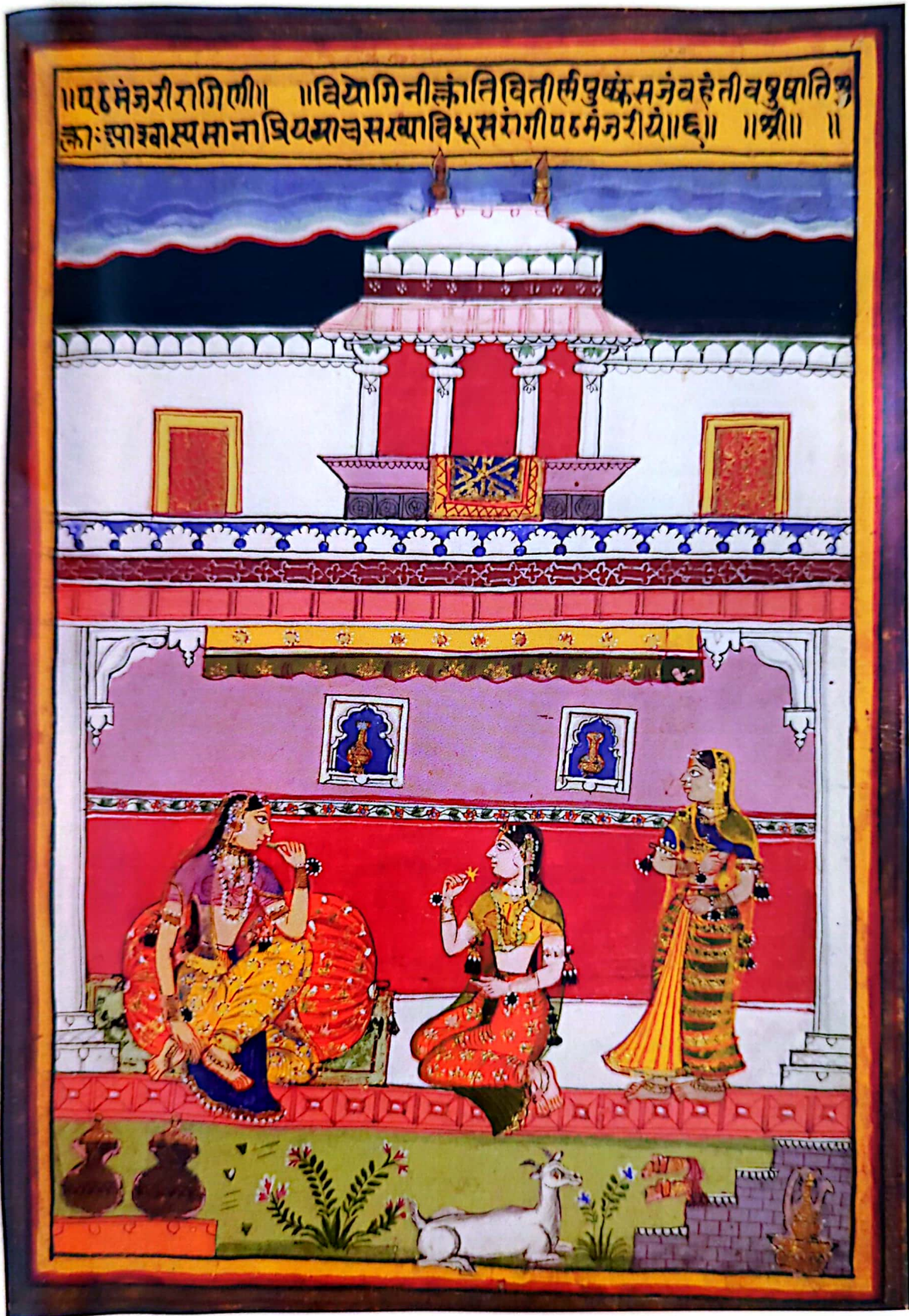
Translation: She is love-lorn, her weariness leads to the scattering of flowers, bearing a garland, with a dried body and is being consoled by her dear friend, she is Paṭamañjarī who has dusty-grey limbs.

Both the Bharat Kala Bhavan and Gem Palace texts construe well with the images (pls. 36.1 & 36.2). Both show the *nāyikā* along with her companion, who, one assumes, is attempting to console her. In the Bharat Kala Bhavan folio, the arms of the *nāyikā* are actually painted a dusty grey.

Kālidāsa, in the *Meghadūta*, states that the heart of a woman is easily withered, like a flower.⁵

The verse is that of *vipralambha śṛṅgāra*. The *nāyikā* is a *viyoginī* or *virahinī* *nāyikā*. This is usually the case when a lady is separated from her husband or lover, who might be away. She, then, would be classified as the *proṣitapatikā* *nāyikā*. Bhāsa's Vāsavadatta, Sundarī in the *Saundarananda*, the Yakṣī of *Meghadūta* and Sītā in the *Aśokavāṭikā* are the well known *proṣitapatikā* *nāyikās*. Such a *nāyikā* does not beautify or adorn herself in any manner; she does not put perfumed oils or unguents on her body, she does not braid her hair with fresh flowers and is indifferent, even careless of her appearance. In this verse, we notice that her body has become very dry, flowers have wilted and fallen from her hair, her body is dusty-grey and she is completely indifferent to her appearance. Her mental anguish is being assuaged by her friend. Her physical torment is indicated by her carrying a garland, which suggests that she needs something cool to assuage her. Here, the *sthāyī bhāva* is *ratī*. The *ālambana vibhāva* is the absent *nāyaka*. *Klānti* (i.e., *śrama* or *kheda*) is the *sañchārī bhāva*. Normally, *nirveda* is the *sthāyī bhāva* of *śānta* rasa; but in *viraha*, it is *sañchārī* *bhāva*. Bhavabhūti in his





36.2 *Paṭamañjarī Rāgiṇī*, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/23

Uttararāmacharita says “*tatastham nairāśyat*”, i.e. out of despair it (the heart) has become indifferent, or further, ‘*api cha kaluṣam vipriyavaśāt*’, i.e. ‘and it is despondent because of unhappiness’.

Guṇibhūtavyaṅgya dhvani is suggested in this verse. The entire verse suggests or is connotative of *viraha* or *vipralambha śṛṅgāra*, but even more appealing is the patent description of the *nāyikā*. The verse has a simple description of the *virahinī nāyikā*, but it is appealing and constructs a symbol. The *nāyikā* is careless of her appearance. This carelessness is suggestive of deep anguish. She herself has wilted like a flower. Here, the word-picture of the lady is beautiful. The *dhvani* of *vīyoga* has, thus, become subsidiary to the denotative statement.

The *proṣitapatikā nāyikā* iconography continued to the 18th century too. The *RM* says that “*Paṭamañjarī*, sitting silently, with pen and paper in hand writes a letter to her beloved.”⁶

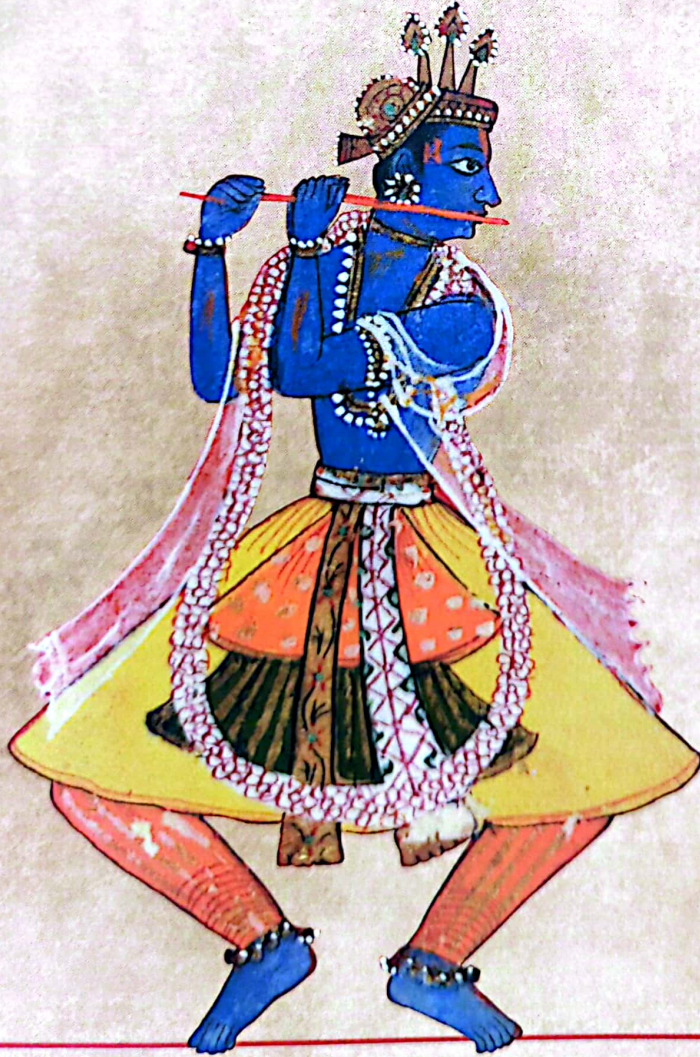
ENDNOTES

1. भाषा हिन्दोलके हेषा कथिता प्रथममञ्जरी ।। *BD*, p.120.
2. हिन्दोला कोसिका रामगिरिशचपदमञ्जरी ।
गुडग्रीवाऽथ देशाख्या संवदन्ति वसन्तजाः ।। *AP*, 238.17.
3. आन्दोला कैशिकी चैव तथा प्रथममञ्जरी ।
गुण्डगिरी देवशाखा रामग्री षट्(६) वसन्तजाः ।। *SPS*, 3.86.
4. गान्धारगति(श) चौहाली वेगरज्यासावरी च ।
आडो कामोदिका नीलोत्पली प्रथममञ्जरी ।। *SR*, II.2.*Rāgāṅgopāṅgaparikṣaṇam*.15;
भोगवर्द्धनिका भाषा ककुभे या पुरोदिता ।
तदङ्गमेषा पांशान्तग्रहा प्रथममञ्जरी ।। *Ibid.*, 3.*Bhāṣāṅgaparikṣaṇam*.92.
5. *Meghadūta, Pūrvamegha*.9.
6. लै कर कागज कलम तिय बैठी सुंदर भौन ।
पिय को पाती लिखति है पटमंजरि करि मौन ।। *RM*, 248.



Miscellaneous

Deśākha | Sindhura and Naṭa | Kāmōda | Karṇāṭa
Māru | Mālavakaiśika | Naṭanārāyaṇa



Deśākha



One of the earliest references to rāga Deśākha is found in the *AP*.¹ It says that Deśākha is born out of Vasanta. In Śāraṅgadeva's *SRT*, the musical structure of the rāga is mentioned.² It says that rāga Deśākha is produced by Gandhāra-pañchama which incidentally exhibits three rasas namely *hāsyā*, *vismaya* and *karuṇa*.³ From this we know that the basic characteristic of rāga Deśākha, primarily being entertainment arising out of humour and wonder, is derived from its parent rāga Gandhāra-pañchama. It is also evident that no deification of the rāga happened in the 13th century. The *SR* mentions Deśākha being born out of Gandhāra-pañchama but differs in terms of the rasas. Here, the rasas being exhibited are *śṛṅgāra* and *karuṇa*. Also, the text for the first time mentions a *rāgadhyāna*. Deśākha is described as fair complexioned (*gauravarṇa*), wearing yellow clothes (*pītavastra*), and sitting on a very big ram.⁴

The *rāgadhyāna* of the *RK* has the following verse:

With a face charming like the full moon, with eyes like the full blown lotus, moving to and fro, tall, joyous, with playful arms, she is called Deśākṣī by the best of sages.⁵

Bharat Kala Bhavan Text:

देशाखरागो

आस्फोटनाभिः कृतरोमहर्षो

निरुद्धसंयुक्तविशालबाहुः।

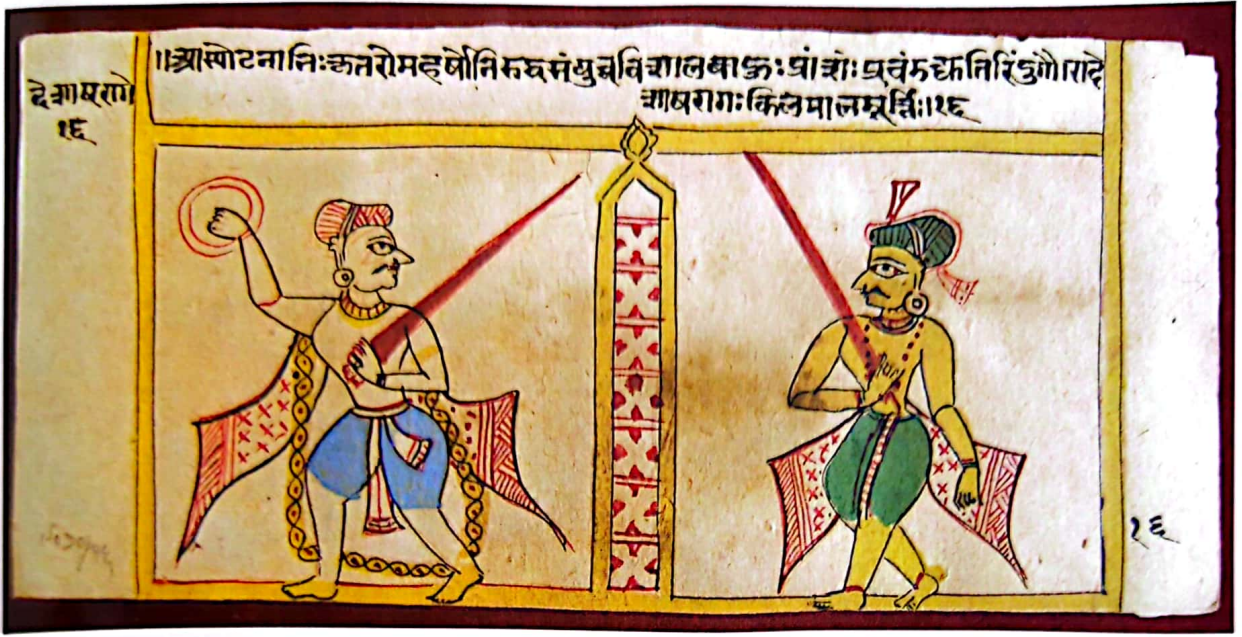
प्रांशुप्रचण्डद्युतिरिदुगौरो*

देशाखरागः किल मल्लमूर्तिः† ।।



* *Prāṁśaḥ* has been emended to *prāṁśu* and *gaura* to *gauro*.

† *Māla* has been emended to *malla*.



37.1 Deśākha Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/16

Deśākharāgo

Āsphoṭanābhiḥ kṛtaromaharṣo

Niruddhasaṁyuktaviśālabāhuḥ |

Prāṁśuprachaṇḍadyutirindugauro

Deśākharāgaḥ kila mallamūrtiḥ ||

The metre is *Upajāti*

Translation: By resounding clapping of the body, with hair standing on edge, with massive arms which are joined and restrained with a fierce glow, fair like the moon, such is the Deśākha rāga which is, indeed, the image of a wrestler.

Suddenly, in the Bharat Kala Bhavan folio, Deśākha demonstrates an athletic iconography. The text also speaks of the image of an athlete or wrestler. The *rāgachitra* depicts two men about to commence a duel (pl. 37.1). They both hold swords in their hands and one holds a shield also. There is a banner in the duel arena. This is the 'aṅkavinoda' or 'duel-sport' described in the 12th century CE text, the *Mānasollāsa*.⁶ There is a graphic description of the contest. Eight different types of *aṅka* are enumerated⁷, viz. *paribhūtāṅka* (combat for women), *matsarāṅka* (due to jealousy), *bhūmyāṅka* (for land), *birudāṅka* (due to false pride), *vidyāṅka* (contest over skill in weapons), *vairāṅka* (due to revenge), *drohāṅka* (punishment by king to a criminal) and *prāyaśchitāṅka* (to be redeemed from sin). While these are the general causes, the immediate cause of provocation are also given, viz. piling abuse on someone, cutting off someone's hair, spitting on someone's face etc⁸. In the *birudāṅka*, the contestant rides a buffalo, carries a torch in daylight and sets out to challenge the other with music and



instrumental accompaniments⁹. Perhaps the melody sung and played might have been the Deśākha that was used in the context of this and other sporting contests.

These combats were performed in front of the king. However, it must not be understood that this sport was undertaken for the mere amusement of the king. It was fought under the special circumstances adumbrated above. The just king was supposed to deter people from such duels and permit them only in special circumstances.¹⁰ A special arena, with a pavilion for spectators was made, there was one door with steps and ornamented by an archway. There was a banner decorated with leaves from the lemon tree.¹¹ It may be pointed out that festoons of mango-leaves was and is still common on *māṅgalika* or auspicious, joyous occasions. Lemon and mango leaves are used to ward off the 'evil eye'. Here, perhaps so that the tremendous prowess of the combatants may not get jinxed!!

The fight generally took place on a Saturday¹². The contestants, having entered the arena, assumed the tortoise posture or *kūrmāsana*, saluted the king and were proclaimed separately¹³. The winner was rewarded with clothes, gold, ornaments, villages, horses, gold-coins and pension for life. The relatives of the dead were also protected and helped financially¹⁴.

The contestants wore silk of five colours, which came up to the knee and also wore gold¹⁵. They also wore a necklace with big beads of shells (*śaṅkhajairmaṇibhiḥsthūlaiḥ*).¹⁶

The Bharat Kala Bhavan painting is very close to this description. The garment in green or blue extends to the knees, they wear gold, as also a necklace with large beads, presumably of shells.

In *SD*, Deśākha manifests in *vīra* rasa with hair standing on the edge, standing on the head which is bound by sportive arms, tall, fierce, with a moon like colour. Such is Deśākha as described by the sages.¹⁷

Gem Palace Text:

देसाखरागिनी*
आस्फोटनाभिः† कृतरोमहर्षो
नियुद्धसन्नद्धविशालबाहुः।
प्रांशुप्रचण्डद्युतिरिन्दुगौरो
देसाखरागः किल मल्लमूर्तिः॥

Desākharāgiṇī
Āsphoṭanābhiḥ kṛtaromaharṣo
Niyuddhasannaddhaviśālābāhuḥ |
Prāṁśupracchaṇḍadyutirindugauro
Deśākharāgaḥ kila mallamūrtiḥ ||

The metre is *Upajāti*.

* *Rāganī* has been emended to *rāgiṇī*.

† *Nābhiḥ* has been emended to *nābhiḥ*.



देसाप्ररागनी ॥ आस्फोटनाविः शतरोमहर्षीनियुद्धमन्त्रद्विजाल
॥ बाहुः ॥ प्रोष्ठः प्रचंरुतिरिंदुगोरो देसाप्ररागः किलमल्लमूर्तिः ॥ १६ ॥



37.2 Deśākha Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/40

Translation: By resounding clapping of the body, with hair standing on edge (goose bumps), with massive arms engaged in close combat, tall, with a fierce glow, fair like the moon, such is the Desākha rāga which is, indeed, the image of a wrestler.

There is a close text-image co-ordination (pl. 37.2). All the men in the painting are fair bodied, tall, fierce and one assumes, they may have been executing actions of resounding clapping of the hands. They are about to start a combat. The men have fine whiskers and moustaches. They have bare torsos and the hair on the chest is finely drawn. They wear tight drawers which are patterned in blue, yellow and olive green colours. The painting has an interesting imagery of both the wrestler and acrobat. The acrobatic figure in the centre has its genesis in the *rāgadyāna* of *SD*. The acrobat has a head stand position and his head is encircled by his arms around it.

This is the *mallavinoda* or entertainment by wrestlers. The earliest depiction of acrobats is seen on a sculpted pillar fragment of Bharhut currently housed in the Allahabad Museum. It is, thus, more than 2000 years old. It depicts acrobats standing on top of each other to make a pyramid formation. The pillar itself is the *mallastambha* or *malla khambha*, the acrobat's pillar against which he practices his exercises. This is also graphically described in the *Manasollāsa*.¹⁸ It speaks of three types of *mallas*. The *jyeṣṭhaka* who were heavy weight wrestlers were the *uttama* (best) type, the *antarajyeṣṭhaka* or the middle weight were the *madhyama* (middling) type and the *goval* who were the *kaniṣṭha* (small) type. The textual description makes it plain that these are the *uttama* type as they are described as tall, fair, well-built and vigorous. Two such *jyeṣṭha* wrestlers are depicted here. They have fine whiskers and moustaches, wear brightly patterned drawers, and wear gold strings and *kaḍās* or bangles. What is interesting that though athletic and masculine, their palms are depicted as feminine and delicately drawn. Actually, this is a legacy from the mural paintings of ancient India, where the palms, irrespective of gender and age, also always drawn in the *pallava* or tender leaf-like idiom. There is no sun in the background and the evening time is indicated. Thus, it appears that they are practicing *Bahupellāṇaka*.¹⁹ This was practiced at evening time and this calisthenics helped develop the arms and the grip. In the centre, can be seen a man who is practising on the *mallastambha*. A pillar was placed firmly which was smeared with *chandana* (sandalwood) etc. The *malla* performed exercise by climbing up with his thigh, arms and chest, clinging firmly to the pillar. He went up and down and by this *stambhāśrama* he developed a healthy and strong body²⁰. It appears that the melody played with these exercises or contests was the Desākha *rāgiṇī*.

Interestingly, the *RM* mentions the battlefield. It refers to the warriors who, having tied their weapons, are ready to win the group of enemies in the battle.²¹ The iconography of Naṭa and Desākha have been mixed up here.



1. हिन्दोला कोसिका रामगिरिश्चपद्ममञ्जरी ।
गुडग्रीवाऽथ देशाख्यासंवदन्ति वसन्तजाः ।। *AP*, 238.17.
2. तज्जा स्फुरितगान्धारा देशाख्या वर्जितर्षभा ।।
ग्रहांशान्यासगान्धारा निमन्द्रा च समस्वरा । *SRT*, II.2.105.
3. Ibid.
4. देशाख्या गग्रहांशान्ता गान्धारस्फुरिता विरिः ।
गान्धारपञ्चमस्याङ्गं शृङ्गारे गीयते जनैः ।।
करुणैऽपि च गायन्ति निमन्द्रा च समस्वरा ।
पञ्चमेनोज्झिता चेयं न रूण्डः (?) कैश्चिदुच्यते ।।
षड्जेनापि विहीनेयं गीयते क्वचिदेव हि ।
समस्वरा च सम्पूर्णा वेणुप्रावीण्यशालिभिः ।।
गौरवर्णा पीतवस्त्रा महामेषमुपाश्रिता ।। *SR*, II.2. *Rāgāṅgopāṅgaparikṣaṇam*.86-88.
5. सम्पूर्णशीतांशुमनोज्ञवक्त्रा प्रफुल्लराजीवविलोलनेत्रा ।
प्रांशुः प्रसन्ना सविलासबाहुर्देशाक्षिकेयं गदिता मुनीन्द्रैः ।। *RK*, 2.161.
6. *Mānasollāsa* vol. 2, edited by G.K. Shrigondekar, (Baroda: Gaekwad Oriental Society, 1939), vimśati
4, ch.5, vs. 828-878.
7. परिभूताङ्क इत्येष विश्रुतो जनसंसदि ।
एकवेश्यानिमित्तेन कामक्रोधविमोहितः ।।
ईर्ष्या युध्यते यस्तु मत्सराङ्कः स उच्यते ।।
गृहक्षेत्रादिहरणात् सीमाव्याजाच्च युध्यते ।।
देशलाभनिमित्ताच्च भूम्यङ्को नामतो हि सः ।
एकमुद्दिश्य सर्वान्वा विरूढं पाठयेतु यः ।।
गाययेद्वादयेद्वाऽपि काहलां वा मदोद्धतः ।
आरूढ्य महिषं दर्प (पाद्) दिवा दीपं प्रदीपयेत् ।।
तृणानि विकिरन् वीथ्यां विरूढाङ्को निगद्यते ।
शस्त्रविद्यावलेपेन युद्धवृत्त्या विजीविषुः ।।
युध्यते यस्तु स ज्ञेयो विद्याङ्को नाम नामतः ।
पित्रादिमारणाद्भूतं वैरं संस्मृत्य युध्यते ।।
वैराङ्क इति नामास्य कृतवान् सोमभूपतिः ।
कृतापराधकं राजा योधयेन्निग्रहाय यम् ।।
तादृशेन द्वितीयेन द्रोहाङ्कः सोऽभिधीयते ।
कृत्वा पापानि यो मोहाद्विरक्तोऽभ्येत्य भूपतिः (तिम्) ।।
युध्येताद्य (घ) निवृत्त्यर्थं प्रायश्चित्ताङ्क उच्यते ।
एवं विवादसम्पन्नान् वारयेद्युद्धकर्मणः ।।
अशक्यत्वात्ततो पश्चाद्योधयेद्दार्मिको नृपः ।
ईदृशाष्टविधानङ्कान्योधयन् पृथिवीपतिः ।। Ibid., vs. 832-841.
8. अभिधानं नाम तेषां कारणैश्च पृथक् पृथक् ।
गालिभिस्ताडनैर्मूर्धनैर्दलबन्धनैः ।।
आस्याताम्बूलघातैश्च केशानां छेदनैरपि ।
एतैरन्यैश्च विविधैः कारणैर्योऽभिभूयते ।। Ibid., vs. 830-831.



9. गाययेद्वादयेद्वाऽपि काहला वा मदोद्धतः।
 आरूढ्य महिषं दर्पं (पादं) दिवा दीपं प्रदीपयेत्।।
 तृणानि विकिरन् वीथ्यां बिरूदाङ्को निगद्यते।
 शस्त्रविद्यावलेपेन युद्धवृत्त्या विजीविषुः।। Ibid., vs. 835-836.
10. युध्येताद्य (घ) निवृत्यर्थे प्रायश्चित्ताङ्क उच्यते।
 एवं विवादसम्पन्नान् वारयंत्युद्धकर्मणः।।
 अशक्यत्वात्ततो पक्षाद्योधयेद्दार्मिको नृपः।
 ईदृशाष्टविधाङ्कान्योधयन् पृथिवीपतिः।।
 पापं नाप्नोति तेषां च व्याजपापं व्यपोहति।
 कारयेत्खलकं राजा तुङ्गं वृत्तं समं दृढम्।। Ibid., vs. 840-842.
11. पापं नाप्नोति तेषां च व्याजपापं व्यपोहति।
 कारयेत्खलकं राजा तुङ्गं वृत्तं समं दृढम्।।
 द्वयष्टहस्तसुविस्तारं त्रिगणं परिणाहतः।
 द्वात्रिंशन्मेढकैर्युक्तं द्वारेणैकेन संयुतम्।।
 निम्बपत्रैः पताकाभिर्मेढकाग्राणि भूषयेत्।।
 द्वारं सोपानसंयुक्तं कुर्यात्तोरणमण्डितम्।
 अधिष्ठितं दण्डधरैः खलकं लक्षणान्वितम्।।
 खलकेन समाम्सेधे कुर्याद्वीक्षणमण्डपम्।।
 विशालं चतुस्त्रं च सवितानं च साङ्गणम्।
 मध्ये वेदिकया युक्तं चित्रभित्तिसमन्वितम्।।
 सुधाधवलितं रम्यं श्लक्ष्णकुट्टिमशोभितम्।
 स्वर्णपट्टपिन्दैश्च स्तम्भैः सुपरिमण्डितम्।। Ibid., vs. 842-847.
12. वारे शनैश्चरे सोऽयमङ्कानाहूय योधयेत्।
 प्रतिज्ञां शृणुयात्तेषां विविधां शौर्यशालिनीम्।। Ibid., vs. 848.
13. प्रविश्य खलकं सर्वे कृतकूर्मासनक्रियाः।
 प्रणमन्तो महीपालं विज्ञपेयुः पृथक् पृथक्।। Ibid., v. 864.
14. प्रतिज्ञापालकानां तु जयं दद्यान्नृपः स्वयम्।
 प्रसाददानकं भूरि वस्त्रकाञ्चनभूषणम्।।
 ग्रामान्श्वांस्तथा निष्कान् वृत्तिं दत्त्वा तु जीवितम्।
 मृतानां बन्धुरक्षार्थं परलोकक्रियाकृते।।
 कृपादानं प्रदातव्यं काञ्चनं भूरि भूभुजा।
 एवमुक्तविनोदेन दिनशेषं समाप्य च।। Ibid., vs. 875-877.
15. पञ्चवर्णकपट्टांश्च वसाना जानुलम्बिनः।
 सौवर्णं दधतो रम्यं पट्टिकावेष्टितं दलम्।। Ibid., v. 862.
16. शङ्खजैर्मणिभिः स्थूलैः कृतकण्ठविभूषणाः।
 पीतलोहितपट्टैश्च शोभिताश्चावलम्बने।। Ibid., v. 863.
17. वीररसे व्यञ्जितरोमहर्षा।
 शिरोधराबद्धविलासबाहुः।।
 प्राँशुः प्रचण्डा किल चन्द्ररागा।
 देशाख्या संज्ञा कथिता मुनीन्द्रैः।। SD, Rāgādhyāya, Dhyāna on v. 61.
18. Mānasollāsa, vol. 2, vimśati 4, ch.5, vs. 879-896.



19. सायङ्काले विधातव्यो बाहूपेक्षणकः श्रमः।
आश्लेषयोग्य(ग्यं) सुश्लक्ष्णमूर्ध(ध्वं) बाहुतलोन्नतम् ।। Ibid., v. 949.
20. दृढं निखानितं स्तम्भं चर्चितं चन्दनादिना।
उत्प्लुत्याक्रम्य सविथभ्यां बाहुभ्यां चैव वक्षसा ।।
दृढं सम्पीड्य तं स्तम्भं पद्भ्यामूर्ध्वं समाश्रयेत्।
बाहुभ्यां च ततोरुभ्यामावर्तनविवर्तनैः ।।
अधश्चोर्ध्वं च संश्लेष्य स्तम्भेन श्रममाचरेत्।
एवं कृतश्रमा मल्लाः पुष्टा हृष्टाः समागताः ।। Ibid., v. 950-952.
21. RM, 258.



Sindhura and Naṭa



Rāga Sindhura (Sindhu)

Sindhura is possibly Saindhavī. Four variations of this melody have been described by Śāraṅgadeva in his *SRT*. Prathama Saindhavī was a *bhāṣā* of Ṭakka rāga and sung for all rasas (*sarvarase*).¹ Dvitiya Saindhavī was a *bhāṣā* of Pañchama rāga² and Tritiya Saindhavī of Mālavakaiśika³, both to be sung for all *bhāvas* and rasas. Chaturtha Saindhavī was a *bhāṣā* of Bhinnaṣadja rāga and used to augment the prevailing rasa.⁴ Rāṇā Kumbhā in his *SR* refers to Saindhavī, the *bhāṣā* of Ṭakka rāga of the *ṣaḍjagrāma*.⁵ What is significant is that two centuries after *SR*, the *bhāṣā* is said to be sung for only *vīra* and *adbhuta* rasas. The *SR* says that in the “theatrical performances depicting battle, it is used for *vīra* (valour) and *adbhuta* (wonder) rasas.”⁶ In the 17th century, the *rāgadyāna* of *RV* also gives an iconography which highlights the martial character of the rāga, driving an elephant and eager for battle. “With a tall body, massive thighs, dressed in red, with the emblem of a *triśūla* or trident, fair, movement on an elephant, desirous of battle and extremely aggressive is Saindhavī.”⁷

The above said seems to be borne out by both the textual and visual iconography of *rāgachitra* Sindhura of the Gem Palace series.

Gem Palace Text:

रागसिंधुरी

तुरंगमस्कन्धनिबद्धबाहुः*

स्वर्णप्रभाभूषणवर्णगात्रः।



* The incoherent text has been emended.



38.1 Sindhurī Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/30

संग्रामभूमिं विचरन् प्रतापी*
नाटो यः.....रंग.....† रागिणी सिंधु

Rāgasindhurī
Turāṅgamaskandhanibaddhabāhuḥ
Svarṇaprabhābhūṣaṇavarṇagātraḥ |
Saṅgrāmabhūmim vicharan pratāpī
Nāto yaḥ raṅga..... rāgiṇī Sindhu ||

The metre is *Upajāti*.

Translation: With the arm placed on the shoulder of the horse, with his body brilliant with the golden lustre of ornaments, the valorous one moving about in the battlefield, like an actor on stage,..... is called *rāgiṇī Sindhu*.

This text is extremely corrupt and is full of errors. It is one of the worst written scripts of the *rāgachitra* series.

The verse clearly revolves round the battlefield (pl. 38.1). It talks of the 'valorous one (*pratāpī*) moving about the battlefield'. This particular choice of the word *pratāpī*, here, seems to have a double *entendre*, meaning both the 'valourous one' as also subtly referring to Pratap. The reference to this mighty one being on his horse is also significant, as the close connection of Rana Pratap and his horse is well known.

The visual imagery spells this out even more clearly. At the primary level, this appears to be simply the painting of the battlefield. However, a careful perusal of the colours and motifs chosen as also a close acquaintance with the history of the Mewar helps decode the painting, wherein different layers of meaning are revealed.

What is most striking in this painting is the unusual turmeric (*haldī*) yellow of the battle ground (*bhūmi*, *ghāṭī*). In fact, this shade of *haldī* yellow is not seen in any other *rāgachitra* except for Toḍī. Interestingly enough, the soil of the Haldighati valley still stains the finger a turmeric yellow. This colour cannot be merely dusted off and has to be washed off!

This most unusual choice of colour is not whimsical but has a semantic function. This is to indicate the Haldighati which formed the backdrop of the battle. The Haldighati battle was the major battle fought between Rana Pratap of Mewar and Raja Mansingh Kachhwaha representing the Mughals in 1576 CE. The latter commanded the Mughal forces on an elephant in the battlefield. The painting depicts a large elephant, presumably of the Mughal army. The flag carried by the *mahout* bears close resemblance to the Mughal, which had a 'lion and sun'. This has the lion on it. The elephant seems to dominate the painting. In fact, the name of the *rāga* as 'Sindhura' is noteworthy since this word means an 'elephant'. At closer look, however, one observes that the horseman on a royally decorated steed in the foreground has pierced

* *Ghṛtāsī* has been emended to *pratāpī*.

† Words not clear.



the elephant with his spear. It is possible that this denotes Rana Pratap on his famous horse Chetaka, and there is an attempt to show the discomfiture of Mansingh.

However, the result of the battle was well-known. Rana Pratap lost, had to flee the battlefield and live in exile for nearly 21 years. The battle was lost not due to lack of courage but destiny favoured the Mughals. This very statement is artistically articulated by the presence of the heavenly *hoor* (angel) hovering in the battlefield. In fact, the outcrop of hills behind and the angel are painted in the Persian style.

The textual iconography and part of its visual imagery seem to be based on *rāga Naṭa* of the Mewar Bharat Kala Bhavan series.

ENDNOTES

1. SR, II.2. *Ragāṅgopāṅgaparikṣaṇam*. 177-178.
2. Ibid., 179-180.
3. Ibid., 180-181.
4. Ibid., 182.
5. Ibid., 2. *Grāmarāgādīparikṣaṇam*. 778.
6. वीरादभुतरसा योज्या संग्रामे नाट्यकर्मणि । Ibid., 779.
7. RV, 5.215.

Naṭa

Bharat Kala Bhavan Text:

नटरागः

तुरंगमस्कन्धनिबद्धरागः*

शोणप्रभाशोणितशूरगात्रः ।

संग्रामभूम्यां विचरन् प्रतापः

नाटोयमुक्तः किल कालः.....† ।।

Naṭarāgaḥ

Turaṅgamaskandhanibaddharāgaḥ

Śoṇaprabhāśoṇitaśūragātraḥ ।

Saṅgrāmahūmyām vicharan Pratāpaḥ

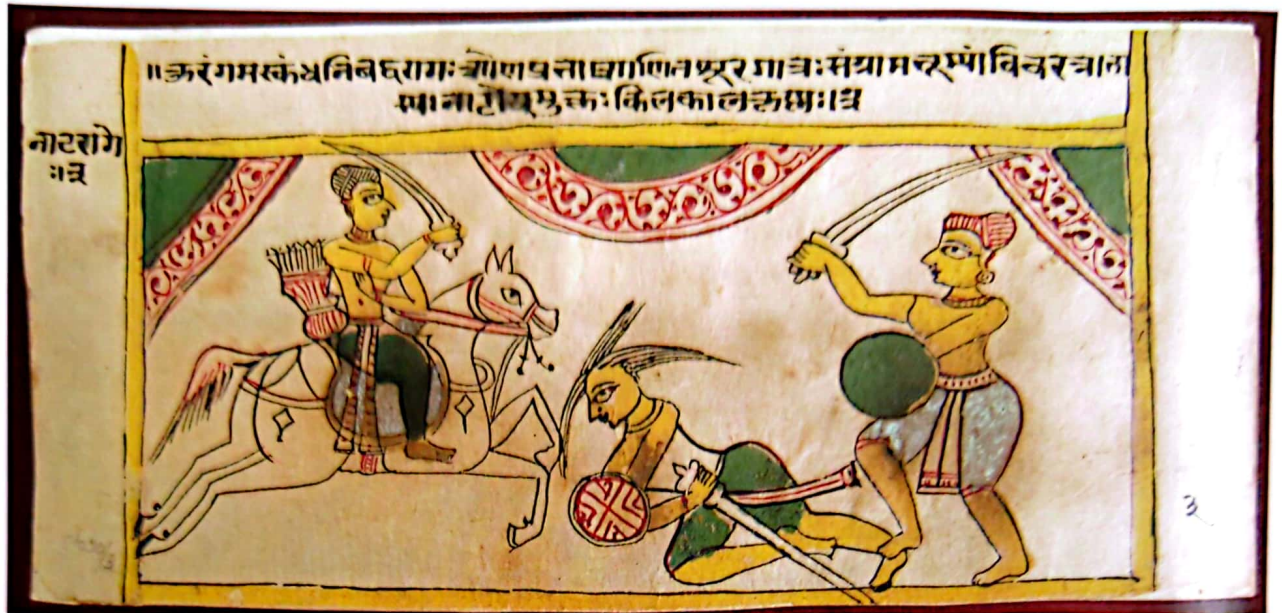
Nāṭoyamuktaḥ kila kāla.....।।

* Monier Williams, 872. The word '*rāga*' is a very strange usage here and one is almost tempted to reject it as a mistake. However, the word (apart from its usual meaning of 'colour', 'love', 'musical mode') also has the sense of 'any vehement desire' and 'a prince, 'king'; V.S. Apte, *Sanskrit Hindi Dictionary* (New Delhi: Kamal Prakashan, 2005), 915.

Apte also includes the meaning of '*krodha*' and '*roṣa*', both meaning 'wrath'.

† The last word is incorrectly written and not clear.





38.2 Nāṭya Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/3

Translation: Passion which is fastened on the shoulder of the horse (or the 'king who is passion') with the red glow of a bloodied brave limb, Pratap (valour) moving about in the battlefield, he is called Nāṭya, verily death (the image of death?).

The meaning then would be something like this, "The king (who is passion itself) who has fastened (himself), on the shoulder of the horse."

Here, Pratap is valour incarnate, moving about on the battlefield (pl. 38.2). Since the name of the rāga is Nāṭya or actor, it appears that this rāga was sung to the heroic enactments of the deeds of Rana Pratap.

Indeed, there were many stories and legends about him, about the battle of Haldighati and about his days in exile from 1576-1597 CE. It is possible that these were enacted amongst the people too. Indeed, in rāga Nāṭya, it seems as if the curtain is raised and the actors enact their role on stage where the main protagonist would be Rana Pratap, the man on horseback. The foreground figures of the Gem Palace series clearly mirror the soldier with shield prostrate on the ground of the Bharat Kala Bhavan series.

This *rāgachitra* of the Bharat Kala Bhavan series is significant as it seems to reflect the date of this series. Rāga Nāṭya of the Bharat Kala Bhavan series seems to be an enactment of the Haldighati battle. Rana Pratap died at Chawand in 1597 CE. We know that the 1605 CE *rāgachitra* series was painted at Chawand. It is possible that the Bharat Kala Bhavan series was painted sometime in the last two or perhaps even the last decade of the 16th century and not 1575 CE as generally assumed. In any case this has been an approximate date conveying the broad time period.

By the time the Gem Palace series was painted, Mewar was dominated by the Mughals and hence the battle has been tactfully painted without giving offense to any side. Even the name of the rāga is indicated under the guise of Sindhur rather than Nāṭya. In fact, it is perhaps for this reason that the rāga Nāṭya is not included in this series.



Kāmōda



Kāmōda has a very varying textual iconography. This is because there were melodic variations of Kāmōda that were sung. The *SRT* describes the ‘*adhunāprasiddhadeśīrāgāḥ*’, i.e. ‘the current well-known rāgas’. In this section, Kāmōda is described as of two varieties, viz. Prathamakāmōda and Dvītyakāmōda. Prathamakāmōda is said to be derived from the *Ṣaḍjamadhyamā jāti*, belongs to the *ṣaḍjagrāma* scale, has high *ṣaḍja* for its initial notes, *dhaivata* as *aṁśa* or fundamental note and equiposed notes.¹ Dvītyakāmōda is said to have been born from *Ṣaḍjī jāti* of the *ṣaḍjagrāma* scale, with *ṣaḍja* as its initial, fundamental and final note.² A further melodic derivative of Kāmōda is said to be the *Śīṁhalikāmōdā*.³ This is said to be an *upāṅga* of Kāmōda and is imbued with its characteristics. Its particular characteristic, distinguishing it was its ‘*kampradhaivata*’, i.e. a *gamaka* or melodic ornament of a ‘shaking’ *dhaivata* note. *Āḍīkāmōdikā* mentioned in the *SRT*⁴, despite its name, is not derived from Kāmōda but from *Baṅgālī*.

One must point out here that it is noteworthy that this rāga is said to be derived directly from a *jāti*, which gives it the status of a *grāmarāga*. In fact, *Rāṇā Kumbhā* of *Mewar* follows the *SRT* closely as regards this rāga, viz. Kāmōda as a *grāmarāga* born of *Ṣaḍjamadhyamā* and the other of *Ṣaḍjī jāti*. What is of great significance is that *SR* clearly refers to both the Kāmōdas as *grāmarāgas*!⁵ Was this an attempt to revive a lost tradition? The *SR* also mentions the *Śīṁhalikāmōdā*.⁶ The *SR* gives one of earliest *rāgadhyānas*. “That which is called Kāmōda is remembered as going on a *krauñcha* (as a vehicle), fair and in blue apparel”⁷. The *SPS* has almost the same *rāgadhyāna*.⁸ It, however, treats the rāga as a *bhāṣā* of *Pañchama*.⁹

The complete *rāgadhyāna* is evolved in the *RK*. It is a secular iconography and is visualized as a charming, young man surrounded by women. “In yellow garments, with blooming lotus eyes, in the centre of a circle of damsels, the charming youth Kāmōda rāga always shines with





39.1 Kāmoda Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/34

his smiling, bright face."¹⁰ It is noteworthy that Kāmoda is a rāga here not *rāgiṇī* and the image is that of a masculine protagonist.

The Bharat Kala Bhavan painting has a completely different textual iconography. It refers to Kāmoda not as a debonair, lady-charmer but as a deeply religious person chanting on the banks of the Ganges.

Bharat Kala Bhavan Text:

कामोदः

अक्षमालां करे यस्य

वसनं शाबरीत्वचा ।

जपं जह्नुसुतातीरे*

स कामोदः प्रकीर्तितः ॥

Kāmodaḥ

Akṣamālām kare yasya

Vasanam śābarītvachā ।

Japam Jahnusutātīre

Sa Kāmodaḥ prakīrtitaḥ ॥

The metre is *Anuṣṭupa*.

Translation: In whose hand is the rosary, whose garment is the *śābarī* bark¹¹, whose chanting is on the banks of the Ganges, he is known as Kāmoda.



* *Jahnuvatītāre* has been emended to *jahnusutātīre*.

The Bharat Kala Bhavan *rāgachitra* transforms the textual iconography from that of *śṛīgāra* rasa to *bhakti* rasa. The text refers to an anchorite dressed in deer-skin chanting near the banks of the Ganges. The painting, however, shows two men, one playing the *vīṇā* and the other the castanets. Both are singing, presumably, devotional songs. They are not dressed in deer-skin but wear *dhotīs*, turbans, ornaments etc. They are also not near the Ganges, but seated outside a bed chamber. The latter, however, is a ubiquitous feature of early Mewari painting and is formulaic. The painting is almost complete, except for the colouring of the lion-head on top of the eaves-bracket, and that of two pitchers. In fact, in the painting of the right pitcher, the artist has erroneously filled up the negative space first.

Nisardi had also painted the Kāmōda rāga as we know that the text of *Āsāvārī* begins with '*akṣamālām kare*' (the text of Kāmōda) which had then been cancelled. The same textual iconography is seen in the Gem Palace series.

Gem Palace Text:

कामोदरागिणी
अक्षमालां करे धृत्वा
वसानस्सारङ्गत्वचः ।
जपन् जह्नुसुतातीरे
कामोद परिकीर्तितः ।।

Kāmodarāgīṇī
Akṣamālām kare dhṛtvā
Vasānassāraṅgatvachah ।
Japan Jahnusutātīre
Kāmōda parikīrtitah ।।

The metre is *Anuṣṭupa*.

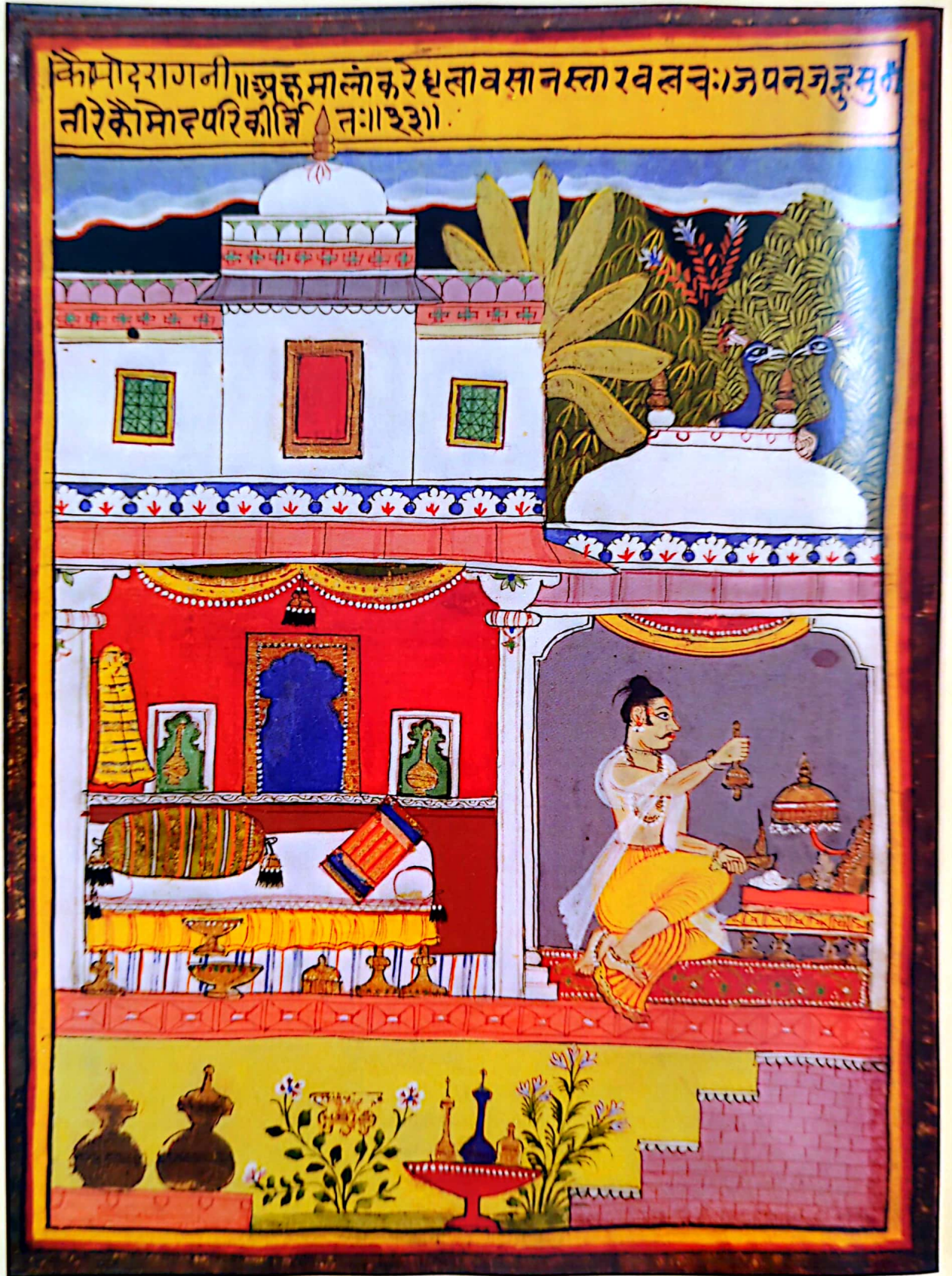
Translation: Having held the rosary in his hand, wearing the deer-skin, chanting on the banks of the Ganges so is Kāmōda celebrated.

Even though the painter has captioned Kāmōda as *rāgīṇī*, it is a rāga. The protagonist of the verse is a male, as he is described in the masculine gender and the image also supports this.

The text of the painting suggests a hermit near the Ganges, but in actuality it is the scene of worship by an aristocrat in his mansion. The nobleman is performing *pūjā* or worship in his *pūjā-grha* or prayer-room. Two rooms of the mansion are depicted, both open to the viewer. On the left is the bedroom of the nobleman, his *dhotī* or lower garment is seen hanging on a peg. On the right is the *pūjā-grha*. The absence of footwear in the courtyard indicates that he is an inhabitant of this mansion and has stepped into the *pūjā-grha* from inside. Thus, both

* *Tūravatvachah* has been emended to *sāraṅgatvachah*.





39.2 Kāmōda Rāgīṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/32

the sacred and the secular space are shown juxtaposed to each other. It depicts the Rajput aristocrat who lived both a full material life and a devout religious one.

That he is a kṣatriya or Rajput aristocrat, is evident by his fine whiskers and moustache as also by the absence of his *yajñopavīta* or sacred thread. The '*pītāmbara*' image of the *RK* is seen here. These are, however, not the yellow garments of a dandy but the auspicious, yellow silk *dhoti* worn for religious rituals and *pūjā*. The *pūjāsthāna* (consecrated place for prayer) is meticulously depicted with all its paraphernalia; the gold *simhāsana* (throne for the deities) with the *chhatra* or canopy, the white conch-shell for the *śankha-nāda* or blowing of the conch-shell and the gold *ghaṇṭī* (bell) and the *ārātrikam* or *ārāti*. The *ārāti* or *ārātrikam*¹² is performed twice in devout Hindu households, once in the morning and once in the evenings. Since the 'ever-pervasive sun' is not depicted in this painting, one assumes that this is the evening *ārāti*.

Some texts like the *RV*, *SD* and later texts like *RM* refer to a *Kāmodī* or *Kāmodikā* which has a very different iconography. It speaks of a woman wandering in the woods, remembering her husband/lover and weeping.

The *RV* has the following verse: "In yellow muslin, with beautiful black hair, overwrought with fear and remembering her husband, made (even more) unhappy by the call of the cuckoo, *Kāmodī* weeps in the forest."¹³

The commentary says that she is a *proṣitapatikā nāyikā*. The *SD* too has a similar iconography: "Wearing yellow garments, the beautiful haired one, weeps in the forest, being made unhappy by the cry of the cuckoo. Looking in the different directions (i.e. hither and thither) *Kāmodikā* remembers (thus) her lover."¹⁴ The *RM* also gives a similar iconography.¹⁵

The iconography in no way relates to that of *Kāmoda*, and is, in fact, very similar to *rāga Kakubha*. It seems that while *Kāmoda* was a *rāga* with *jāti* affiliations, *Kāmodikā* was a later, subsidiary melodic form. It is also quite possible that this *rāgiṇī* could have been derived from quite another source as the *Āḍi Kāmodikā* of the *SRT* suggests. It is not surprising, then, that the iconography of the two was quite different.

ENDNOTES

1. प्रथमकामोदः

तारषड्जग्रहः षड्जे षड्जमाध्यमिकोद्भवः ।।

गतारमन्द्रः कामोदो धांशः सान्तः समस्वरः ।

इति प्रथमकामोदः *SRT*, II.2.166-167.

2. द्वितीयकामोदः

षड्जे षाड्जीभवः षड्जग्रहांशन्याससंयुतः ।।

समस्वरोऽन्यः कामोदो मन्द्रगान्धारसुन्दरः ।

इति द्वितीयकामोदः *Ibid.*, II.2.167-168.

3. कामोदोपाङ्गम्

सिंहलीकामोदा

कामोदोपाङ्गमाख्याता कामोदा सिंहली बुधैः ।।

कामोदलक्षणोपेता ममन्द्रा कम्प्रधैवता ।

इति सिंहलीकामोदा । *Ibid.*, II.2.141.



4. आडिकामोदिका
आडिकामोदिका तज्जा ग्रहांशन्यासधैवता ।
ममन्दा तारगान्धारा गुर्वाज्ञायां समस्वरा । ।
इत्याडिकामोदिका । Ibid., II.2. 117.
5. SR, II.2. *Rāgāṅgopāṅgaparikṣaṇam*. 54-56.
6. Ibid., *Bhāṣāṅgoparikṣaṇam*. 113.
7. कामोदाहयं (रत्नं) क्रौञ्चगामिगौरं नीलाम्बरं स्मृतम् । । Ibid., II.2. *Rāgāṅgopāṅgaparikṣaṇam*. 57; Monier Williams, 323. The Monier Williams Dictionary gives two, types of birds, viz. 'a kind of curlew' and 'an osprey'.
8. नीलाम्बरा गौरदेहा कामोदा क्रौञ्चयायिनी । SPS, 3. 104.
9. बङ्गाला मधुरा चैव कामोदा चोक्ष(चाक्ष) साटिका ।
देवगिरी च देवाला तासां लक्षणमुच्यते । । Ibid., 3. 102. *AP* speaks of *Kāmoda* as belonging to the *Megha* family (*AP*, 238.20). It may be pointed out that *Megha rāga* is also a *ṣaḍjagrāma rāga* and also has the *dhaivata* as the fundamental note (*SR*, II.2 164-165). This seems not unlike the *Prathamakāmoda* of *SRT*.
10. पीताम्बरः फुल्लसरोजनेत्रो नितम्बिनीमण्डलमध्यवर्ती ।
युवा मनोज्ञः स्मितभासुरास्यः कामोदरागो नितरां विभाति । । *RK*, 2.166.
11. Williams, 1065. *Śābara* is given as *Symplocos Racemosa* (Sanskrit *Lodhra*).
12. The holy flame (or the vessel containing it) which is waived before a deity during worship.
13. पीतांशुका सुकेशी शितिः स्मरन्ती पतिं भयाकुलदृक् ।
पिकनादेन विदूना कामोदी कानने रूदती । । *RV*, 197.
14. *SD*, *Rāgādhyāya*. 69.
15. अथ पंचम कमोद रागनी लक्षण
दोहा
पीत बसन पहिरै तिया पीत बदन नहि मोद ।
केस खोलि रोवति फिरत बन बन कही कमोद । । *RM*, 294.



Karṇāṭa



The melodic mode Karṇāṭa or Karṇāṭī has two iconographic themes. One is associated with a king/hero slaying an elephant and the other which depicts the melody as a king or aristocrat who is being eulogized by bards (presumably) for some laudable feat, though this is not explicit and is only inferred.

The *rāgadhyanas* from 15th-17th centuries also suggest the above said iconography; either they associate the rāga with an elephant or as a king eulogised by his bards. The earliest reference to 'Karṇāṭī' is in the *Bhāṣālakṣaṇa* chapter of the *BD*.¹ The *AP* states that Karṇāṭī is born of Bhairava.² The *SRT* does not give the *śuddha* (pure) Karṇāṭa rāga but only its *miśra* (mixed) forms, viz. Karṇāṭabaṅgāla³ and Karṇāṭagaṇḍa.⁴ Karṇāṭī is also referred to in the *SR*.⁵ Following the *BD*, it is said to have a complete octave (*pūrṇā*).⁶

The *rāgadhyanā*, in *SR*, describes the melody as follows: "One who wears dark clothes, who is blue (dusky) complexioned and one who rides an excellent elephant."⁷ At another place, it also refers to Karṇāṭī as evoking the sentiment of fear.⁸ The *SPS* refers to Karṇāṭī as the *bhāṣā* of Bhairava.⁹ The *rāgadhyanā* refers to Karṇāṭī as: "moving on an elephant, blue (dark) limbed, and wearing red garments."¹⁰ The *RK* refers to the rāga as Karnatagaṇḍa, but the *rāgadhyanā* refers to it as Karṇāṭa rāga. The *rāgadhyanā* of *RK* gives the image of a king. It has the following verse:

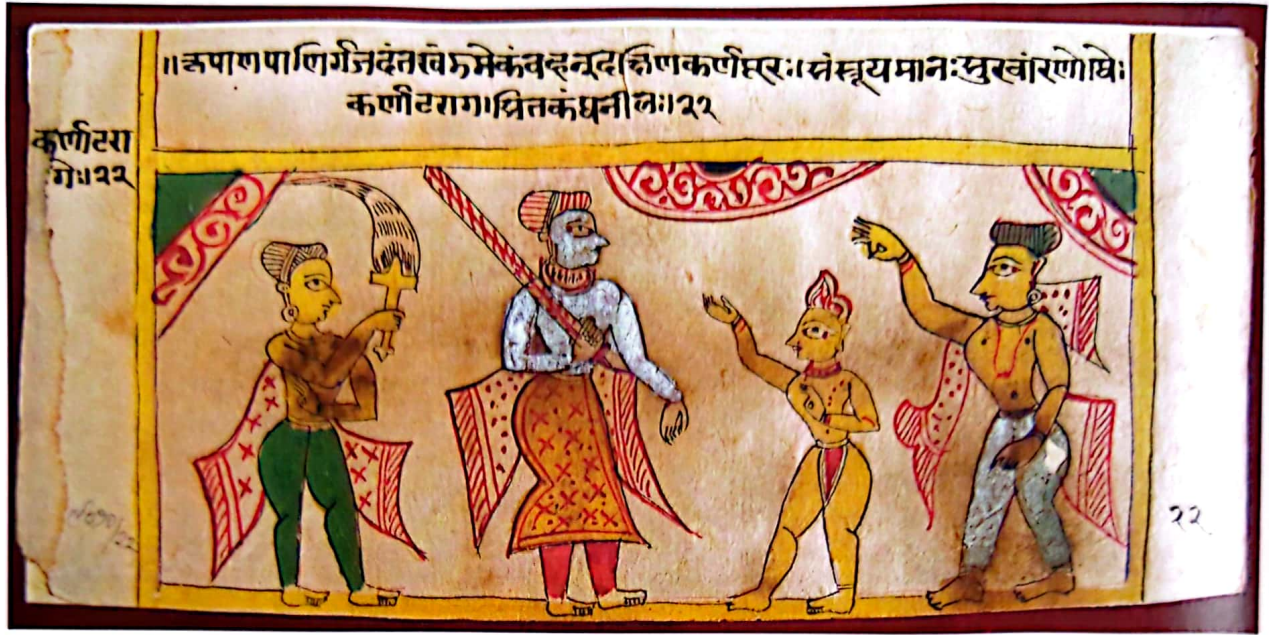
"With lotus-eyes and a large canopy, bearing a lotus in his right hand, the king who is eulogized by *kinnaras*, bards etc, Karṇāṭa rāga has a sword in hand."¹¹

Bharat Kala Bhavan Text:

कर्णाटरागः

कृपाणपाणिर्गजदन्तखण्ड -





40.1 *Karṇāṭa Rāga*, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/22

मेकं वहन् दक्षिणकर्णपूरः।
संस्तूयमानः सुरचारणोधैः*
कर्णाटरागासितकंजनीलः†।।

Karṇāṭarāgaḥ
Kṛpāṇapāṇirgajadantakhaṇḍa
mekam vahan dakṣiṇakarṇapūraḥ |
Samstūyamānaḥ surachāraṇodhaiḥ
Karṇāṭarāgāsitakañjanīlaḥ ||

The metre is *Upajāti*.

Translation: With a dagger in one hand and bearing a piece of ivory in his right earring, being praised by a veritable flood of divine bards, *Karṇāṭa rāga* is dark like the blue lotus.

The text and image construe well with each other. It depicts a dark-skinned king holding a sword (not dagger) in his hand (pl. 40.1). He is being lauded by people, presumably bards. An attendant, behind him, waves the flywhisk.

The *SD* has the following verse: "Bearing a dagger in the hand and a piece of ivory in one's own hand, being eulogized by a flood of divine bards, she is *Kānaḍā*. She, indeed, is a divine image."¹²

It is strange that such a masculine iconography should be described in the feminine gender.



* *Ogheḥ* has been emended to *oghaiḥ*.

† *Kaṇgha* is meaningless and has been emended to *kañja* which is appropriate in the context.

The Gem Palace *chitrapada* is very similar to that of the Bharat Kala Bhavan.

Gem Palace Text:

कानडारागिणी*
कृपाणपाणिर्गजदन्तमाल्य†
मेकं वहन् दक्षिणकर्णपूरे।
संस्तूयमानः सुरचारणाद्यैः
कर्णाटरागः शिखिकंठनीलः॥

Kāṇaḍārāgiṇī
Kṛpāṇapāṇirgajadantamālya-
Mekam vahan dakṣiṇakarnapūre |
Samstūyamānaḥ surachāraṇādyaiḥ
Karṇāṭarāgaḥ śikhikaṇṭhanīlaḥ ||

The metre is *Upajāti*.

Translation: With a dagger in his hand, wearing a string of ivory (beads) and *karṇapūra* which is an ear ornament, being eulogized by knowledgeable divine bards, such is *Karṇāṭa rāga*, blue like the throat of a peacock.

One can see that the *chitrapada* of the Bharat Kala Bhavan and Gem Palace derive their iconography from the *RK* verse. The image of a king holding a sword or dagger in his hands and one who is praised by divine bards is similar. An additional image has been added, that of him wearing an ivory piece. The *SD* suggests that he holds a piece of ivory-tusk in the hand. Prior to this the *RV*¹³ text clearly describes him as holding the tusk in the hand.

“With sword and tusk in hand, the blue-throated one with the ear adorned with a fish (ornament) *Karṇāṭa* nourishes (both) the *śṛṅgāra* and *vīra* rasa and is dear to women.” This seems to have been inspired by connection of this *rāga* with elephants or elephant hunting.

Actually, the term *Karṇāṭa* or *Karṇāṭī*, itself implies that its origin may have been from the region of Karnataka, which was associated with elephant, hunting and ivory-carvers. Hence, this *rāga* has since earliest times been associated with the elephant image in some manner or the other. The Mewar images of Bharat Kala Bhavan and Gem Palace follow the *chitrapada* closely and do not show any elephant. However, several *rāgachitras* do show the main protagonist, resembling *Kṛṣṇa* with the *moramuktā*, holding a mace or sword next to a slain elephant. Could this suggest *Kuvalayapīḍa*, the elephant demon, slain by *Kṛṣṇa*? One many note that *Karṇāṭa* was also pronounced *Kānaḍā* which came really close to the word ‘*Kānhā*’ which is used for *Kṛṣṇa*.

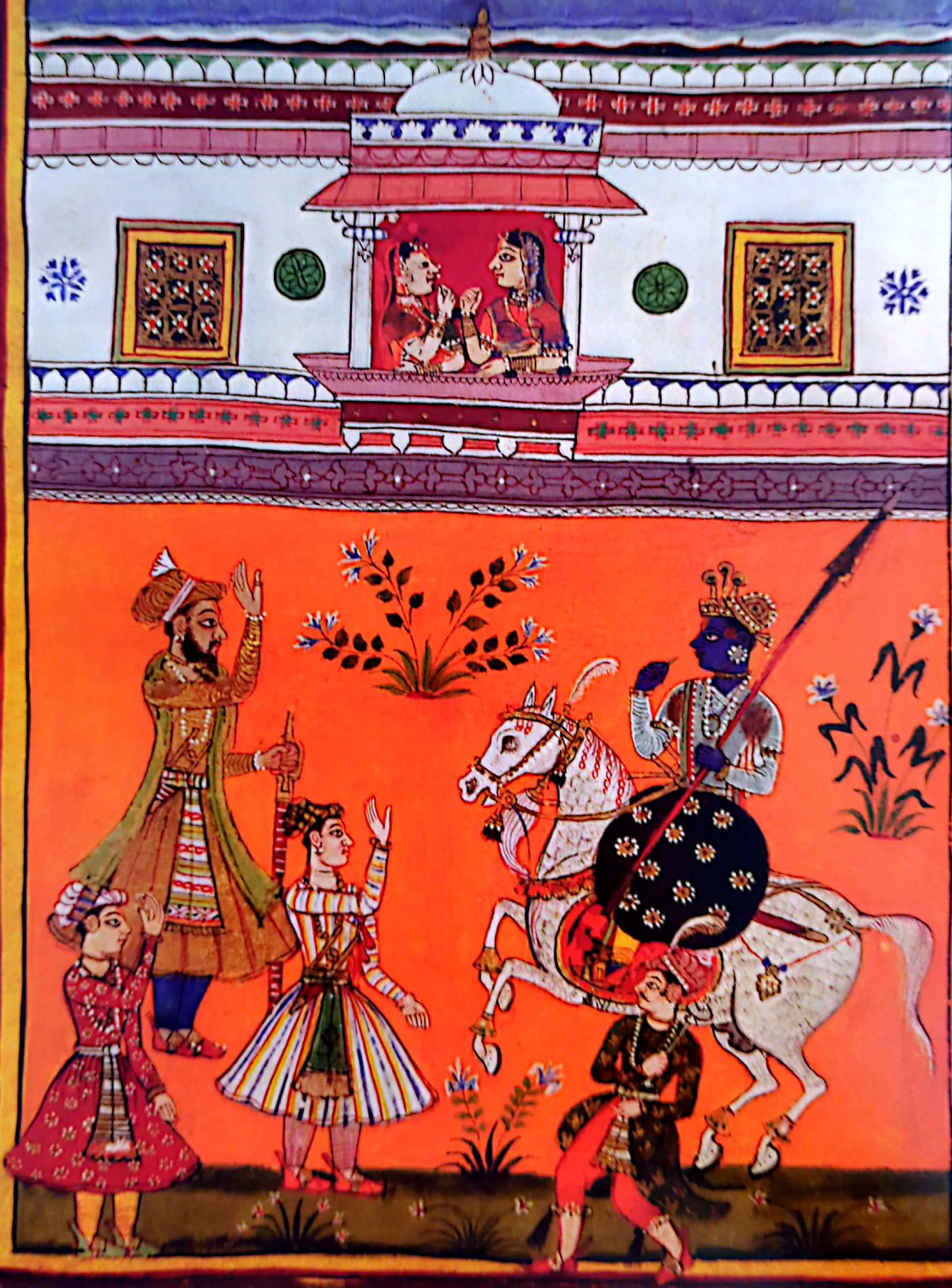
* *Kanaḍoragiṇī* has been emended to *kānaḍārāgiṇī*.

† *Krapāṇa* has been corrected to *kṛpāṇa*.

‡ *Malla* is meaningless here and has been emended to *mālya*.



कानडोरागनीः ॥ कृपाणपाणिर्जिह्वंतमक्षमेकंवहनदक्षिणकर्णपूर
संस्तूयमानः सुरचारणोद्यैः कक्षीटरागः शिषिकंठनीलः ॥ २२ ॥ ॥ श्री ॥



40.2 Kārṇāṭa Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/18

A mustard border frames the Gem Palace *rāgachitra* (pl. 40.2). The pictorial space is divided into three unequal registers. The broadest space is the foreground in which stand five male figures; the middle space, less broad in area, depicts the upper storey of a palace while the sky is a narrow strip above. The foreground is divided into narrow strip of grass and brilliant orange ground both of which have clumps of flowers painted here and there. The main protagonist, a prince (personifying Karṇāṭa rāga) is seated on a caparisoned horse. The text and image construe well. Instead of holding a dagger, he holds a lance. However, he does wear an ivory-bead string in his neck and earrings. He is also dark-skinned as referred to in the *chitrapada*. The prince being hailed and eulogized by three men, presumably the bards referred to in the text. All three wear colourful *gheradāra* jamas, viz. gold *gheradāra jāmā*, red with white print *jāmā* and white *jāmā* with gaily patterned blue, red, yellow stripes. The dresses of these men as well as the clumps of flowers betray Mughal influence. The groom can be seen wearing breeches. The middle ground is the depiction of a 'stand alone' view of the upper storey of a palace. Two ladies of the harem are seated at the *jharokhā*, possibly looking down at the prince and thereby participating in the laudatory process.

This simple vignette of the upper story of a palace captures much from the architecture of the times. The battlement pattern is seen both at Kumbhalgarh and at Udaipur. The band of stylized floral ornament in grayish-violet just above the orange ground may be related to the stylized floral patterns in Mewar (pl. 27, appendix). A *jharokhā* protrudes out of the façade and florette patterns are seen flanking it. Such *jharokhās*, florettes and battlement friezes may be seen at Udaipur too. Stained glass windows, rendered in a reductionist manner are seen next to it. Latticed windows with intricate floral and geometrical design are seen at the City Palace Complex. A more decorative variety of stained glass lattice windows include the type seen in Maharana Karan Singh's palace.

ENDNOTES

1. *BD*, v. 375.
2. भैरवी गुर्जरी चैव भाषा वेलावली तथा ।
कार्णाटी कलहंसा च षडेता भैरवे मताः ।। *AP*, 238.18.
3. *SRT*, II.2.126.
4. *Ibid.*, II.2.156.
5. *SR*, II.2. *Rāgāṅgopāṅgaparīkṣaṇam*.4, 17.
6. *Ibid.*, 113-114; 2. *Bhāṣāṅgaparīkṣaṇam*.108.
7. *Ibid.*, II.2. *Rāgāṅgopāṅgaparīkṣaṇam*.114.
8. *Ibid.*, 2. *Bhāṣāṅgaparīkṣaṇam*.108.
9. *SPS*, 3.90.
10. *Ibid.*, 3.93.
11. राजीवनेत्रः पृथुलातपत्रः पद्मं वहन् दक्षिणहस्तकेन ।
स्तुत्यो नृपः किंनरचारणाद्यैः कर्णाटरागः करवालपाणिः ।। *RK*, 2.128.
'*Karvālapāṇih*' seems to be an error and has been emended to '*karālikapāṇih*'.
Kinnaras are celestial musicians.



12. कृपाणपाणिर्गजदन्तखण्ड
मेकं वहन्ती निजहस्तकेन ।
संस्तूयमाना सुरचारणौघैः
सा कानङ्गेयं किल दिव्यमूर्तिः ।। SD, *Rāgādhyāya, dhyāna* of v.66.
13. सासिगजदन्तपाणिनीलगलो मीनभूषितः कर्णे ।
शृङ्गारवीरपोषी कर्णाटो योषितामिष्टः ।। RV, 5.204.



Māru



Māru is not an ancient *rāgiṇī*. It does not find any reference in ancient and medieval musicological texts and no *rāgadhyāna* is seen for it. In fact, its origin lies in the famous Ḍholā-Māru folklore of Rajasthan and the *rāgiṇī* must have evolved by the singing of this ballad. *Rāgachitras* depicting Māru *rāgiṇī* are not seen before the 17th century.

One of the earliest painted manuscripts of the Ḍholā-Māru story from Mewar is seen in the National Museum, New Delhi. It has 104 paintings which illustrate the story in detail (accession nos. 51.52/1-104). It was executed in Aghatpurnagar (Ahar) as is mentioned in the 28th folio (accession no. 51.52/28). In the same folio, traces of the date of this manuscript are seen in the text on top. It appears to have been executed in vs 1649 or 1592 CE on Chaitra Trayodaśī or the 13th day of the Chaitra month (March/April). Certain folios from this manuscript depict Ḍholā and Māru seated on a camel (51.52/90, 51.52/91 and 51.52/93). It is significant to note that folio number 90 (pl. 41.1) (accession no. 51/52/90) functioned as a paradigmatic model for Māru *rāgachitra* of Nisardi and Sahibdin as the elements were lifted from here and rearranged first by Nisardi in his rendition of Māru *rāgiṇī* in 1605 CE and then by Sahibdin in 1628 CE.

The tale of Ḍholā and Māru is a popular folk ballad of Rajasthan. Ḍholā, the prince of Narwar, and Māru, the princess of Poongal, are married to each other when they are children. In accordance with tradition, Māru stays with her parents till she is old enough for her marriage to be consummated. As Ḍholā grows older, he forgets about Māru and is soon enticed by Rewā, the daughter of a gardener, who is also a witch. Māru, meanwhile, awaits Ḍholā's return but in vain. Ḍholā is reminded of Māru and his child marriage only when a folk bard roaming the streets of Narwan, recites their story. Much to Rewā's dissatisfaction, Ḍholā decides to bring Māru to Narwan. His steed is a faithful camel, given to him as dowry at





41.1 Dholā and Māru on camelback, c. 1592 CE, folio from a Dholā-Māru manuscript executed in Aghatpur (Mewar), National Museum, New Delhi, Accession no. 51.52/90

the time of his marriage to Māru. The camel was believed to possess supernatural powers as even though it lived in Narwar, it used to fly every night to Poongal to feed. Rewā, fraught with jealousy, uses her black magic to create obstacles in Dholā's path but these are intercepted by the camel and Dholā manages to overcome them. There are many versions of this story and in one of them, the other wife of Dholā is the princess of Malwa. Dholā's own mother instructs his wife to give him a potent drugged wine every night to make him forget about Māru. In another version, Rewā banishes the camel to the swamps where it becomes blind. Whatever the version may be, the camel plays a very important part and comes to Dholā's aid. It carries Dholā to Poongal, unites him with Māru and then carries both the lovers back to Narwar. Dholā and Māru are regarded as the ideal husband and wife. Apart from Rajasthan, this folk ballad is also recited in Chattisgarh.

Chawand Text:

कहरले का बीण तनु
रागरि मारुमेव
कर निबद्ध पियु से
जाण कणैरी काम

Keharale kā bīṇa tanu
*Rāgari Mārumeva**
Kara nibaddha† piyu se
Jāṇa kaṇerī kāmā‡

* *Nāgarimāruneva* has been emended to *Rāgarimārumeva*.

† *Nibiddhi* has been emended to *nibaddha*.

‡ *Kām̐ba* has been emended to *kāma*.



॥ के हरलैकाबीणतनु। नागरेभादसेवा। करनिविठियाउस
जोएकपोराकोबः॥१

मादुरागिणी ४२



41.2 Māru Rāgini, c. 1605 CE, Chawand, Kanoria Collection, Patna © Asian Art Archives, University of Michigan, USA

Translation: The body of the husband is like a lion. (This is indeed) only to *rāgini* Māru. She has clasped tightly her hand on to her lover. Know this to be the *kanera* and the lover.

An inscription given at the bottom of the painting gives the date of the painting. The year is indistinct now. But it has been read by Dr. V.S. Agrawal as vs 1662, i.e. 1605 CE.¹ The rest of the inscription is clear which gives the second day of the month as Vaiśākha. It further says



that it has been painted by (*likhanti*) Nisardi in Chaum madhye, i.e. Chawand. The verse has a mixture of Rajasthani, Hindi and Sanskrit words. Even now, folk songs in Rajasthan allude to the 'lion-like body of the lover (*kesariyā bālam*).'

The *rāgachitra* has a mustard border all around (pl. 41.2). The *chitrapada* with the name of the *rāgiṇī* is on the top and the inscription giving the date below. The painting depicts Ḍholā and Māru seated on a camel. Ḍholā wears a white diaphanous *chākadāra jāmā* and a white turban. He carries a bow and also a sword and has fine moustaches. Māru is seated behind him with her hand fastened around his shoulder as is stated in the *chitrapada*. She wears a red *ghāgharā*, red *odhaṇī* and a yellow *choli*. The facial features are in the typical Chawand style: fish-like lidless eyes with a small pupil, big nose and a heavy jawline. Both the protagonists gaze at each other longingly. There is an attendant walking on foot in front of them. The background is dark and depicts a landscape with *kanera* and other flowers. A high horizon is shown. In the foreground, there are two dogs painted, walking amidst tufts of grass.

The painting of Ḍholā and Māru against this dark background seems to have been modelled on that of the Ḍholā-Māru painting of the National Museum collection (accession no. 51.52/90) which forms the prototype for later *rāgachitras* of Māru. Here, on the proper left, Ḍholā and Māru are seen seated on a camel against a dark landscape with flowering shrubs. They are followed by three sentries depicted on the proper right, two on horseback and one on foot. Ḍholā carries a dagger in his sash and holds a bow. A quiver of arrows appears to be fastened to the saddle of the camel. Māru clutches on to the shoulder of Ḍholā with her left hand. This image of Ḍholā and Māru on a camel is seen in the paintings of both Nisardi and Sahibdin. In all three folios, Māru clutches on to the shoulder of Ḍholā with her hand. Also, the stance of the camel is similar. Ḍholā is seen holding the bow in Nisardi's folio while in Sahibdin's folio he holds a dagger. In Nisardi's folio, there is only one sentry who is depicted in front of the protagonists and in Sahibdin's folio, all three sentries are shown. The background in Nisardi's version is dark green, akin to that of the National Museum folio while the background in Sahibdin's version is light green.

The Chawand verse and that of Sahibdin's Māru *rāgiṇī* refer to the *kanera* flower associated with love or the lover. Nisardi refers to *kaner* and the lover and Sahibdin specifically uses the words '*kaṇīrikāma*', '*kāma*' here meaning Anaṅga or Kāmadeva. The *Garuḍa Purāṇa* describes the fast undertaken for Anaṅga called the Anaṅga Trayodaśī which lasts throughout the year.² It entails offerings of various flowers; amongst those are also offerings of the *kanera* flowers and its twigs. Rajasthan, being a very dry and arid place with a dusty climate must not have been conducive to a lot of flowers. However, *kanera* (*Nerium oleander*) grows here easily. In fact, in the Kumbhalagarh fort precincts one can see *kanera* growing abundantly. Hence, this beautiful flower must have been an important offering for the worship of Kāmadeva. The poet here is drawing an analogy between the closeness of Ḍholā and Māru and that of the *kanera* flower being closely associated with love or the worship of love.



Sahibdin Text:

मारू राग श्रीरागरागनी
 केसरले की छीण तनु
 रागरि मारू नाम
 करहे.....पियसंग जिसी कणीरी काम
 संवत 1685 वर्षे आसोवद 7
 राणा श्री जगतसींघराजेण
 उदैपुर मधै लिखन्ती चितारा साहिबदीन
 बांचणाहा रानै राम

Māru rāga Śrīrāgarāgaṇī
Kesarle kī chhīṇa tanu*
Rāgarī† Māru nāma
Karhe.....piyasaṅga jisī kaṇīrī kāma
Samvat 1685 varṣe āsovada 7
Rāṇā śrī Jagatsiṅgha rājeṇa
Udaipur madhai likhantī chitārā Sāhibadīna,
bānchanāhā Rānai Rāma

Translation: “Māru rāga is the *rāgiṇī* of Śrī rāga and has the slender (trim) body of a lion. The name is Māru *rāgiṇī*together with her lover, just like the association of *kanera* with love. In the year of Samvat 1685, 7th day of (the month of) Āṣāḍha, (in the reign of) Rana Śrī Jagat Singh raja in Udaipur. The artist who has painted it is Sahibdin, examined by Ranai Rama.”

There are indistinct traces of a small inscription below. The word ‘*mārav*’ can be discerned.

The Chawand visual imagery is seen again in the Māru *rāgachitra* of Sahibdin (pl. 41.3). The painting has been executed in a sophisticated manner. The box-like compartments, characteristic of dealing with the pictorial space in Mewar painting have been done away with here. Instead of a dark background, there is a pleasing green undulating ground which contrasts with the narrow strip of inky-blue sky. Ḍholā and Māru are seated on a camel. Ḍholā wears a typical Rajasthani red and white tie and dye turban and a white diaphanous *jāmā*. He carries a small dagger and a sword. Māru is seated behind with one hand clutching on to his shoulder. An attendant walks in front. A dog and two attendants are also seen in the foreground.

As mentioned earlier, the painting of Sahibdin follows that of Nisardi very closely. The camel, with its head lifted up as well as the position of its forelegs and hind legs, Ḍholā with his head turned back towards Māru and his hand holding the sword, are similar. However, the difference is that in the Chawand version, he holds a bow and in this version, he holds a dagger. Māru clutches on to Ḍholā with her right hand in both the paintings. The attendant, who leads the protagonists, has the same stance in both paintings. The foreground is slightly

* *Lam* has been emended to *le*.

† *Nāgara* has been emended to *rāgarī*.



मार्गुराण श्रीरागरागणी॥ ॥ केसरसंकिछीणतन नागरमायुनामः करद्वे
 पीयसंगः निसीकणीरीकाम॥ ४२ ॥ संवत् १६८५ वर्षे आसौवद १८ : राणश्रीजग
 सीधराजेण उदै पुरमघेलीषतचीतारासाहीवदीनः बां वणहारनैरामगुप्ते



चलित नारव ८

41.3 Māru Rāgiṇī, c. 1628 CE, Mewar, National Museum, New Delhi

different since in the Chawand *rāgachitra*, two dogs are shown while in that of Sahibdin, one dog and two attendants are shown. Further, in Sahibdin's version, the background is not dark but pale green and does not have flowering trees.

The date mentioned in the *chitrapada* of Sahibdin's Māru *rāgachitra* is vs 1685, i.e. 1628 CE, which is about twenty three years after the execution of the Chawand Māru *rāgiṇī* by Nisardi. The word '*chitārā*' in the *chitrapada* is derived from the Sanskrit word *chitrakāra* or artist. It is interesting to note that the *rāgachitra*, upon completion, was examined by a certain Ranai Rama, as is indicated by the word '*bānchaṇāh*' in the *chitrapada*. Further, the name of the patron, Rana Jagat Singh, also finds mention in the *chitrapada*. The *rāgachitra* was probably examined by an officer from the court since it was meant for the king of Mewar. It is a well-known fact that Rana Jagat Singh of Mewar (1628-1652 CE) was a great patron of the arts. He was coronated in the month of Vaiśākha (April/May) in 1628 CE and this painting was completed in the month of Āṣāḍha (May/June) in the same year. It is quite probable that this painting was made as a part of his coronation celebrations.

Gem Palace Text:

मारुरागिणी
हस्तालिङ्गितपार्श्वस्थ
प्रियाचुम्बनमानसः । ।
उष्ट्रारोहिविवृत्तास्यो
मारुरागमुदाहरन्

Māurāgiṇī
Hastāliṅgitapārśvastha
Prīyāchumbanamānasah
Uṣṭrārohivivṛttāsyo
*Māurāgamudāharan**

The metre is *Anuṣṭup*.

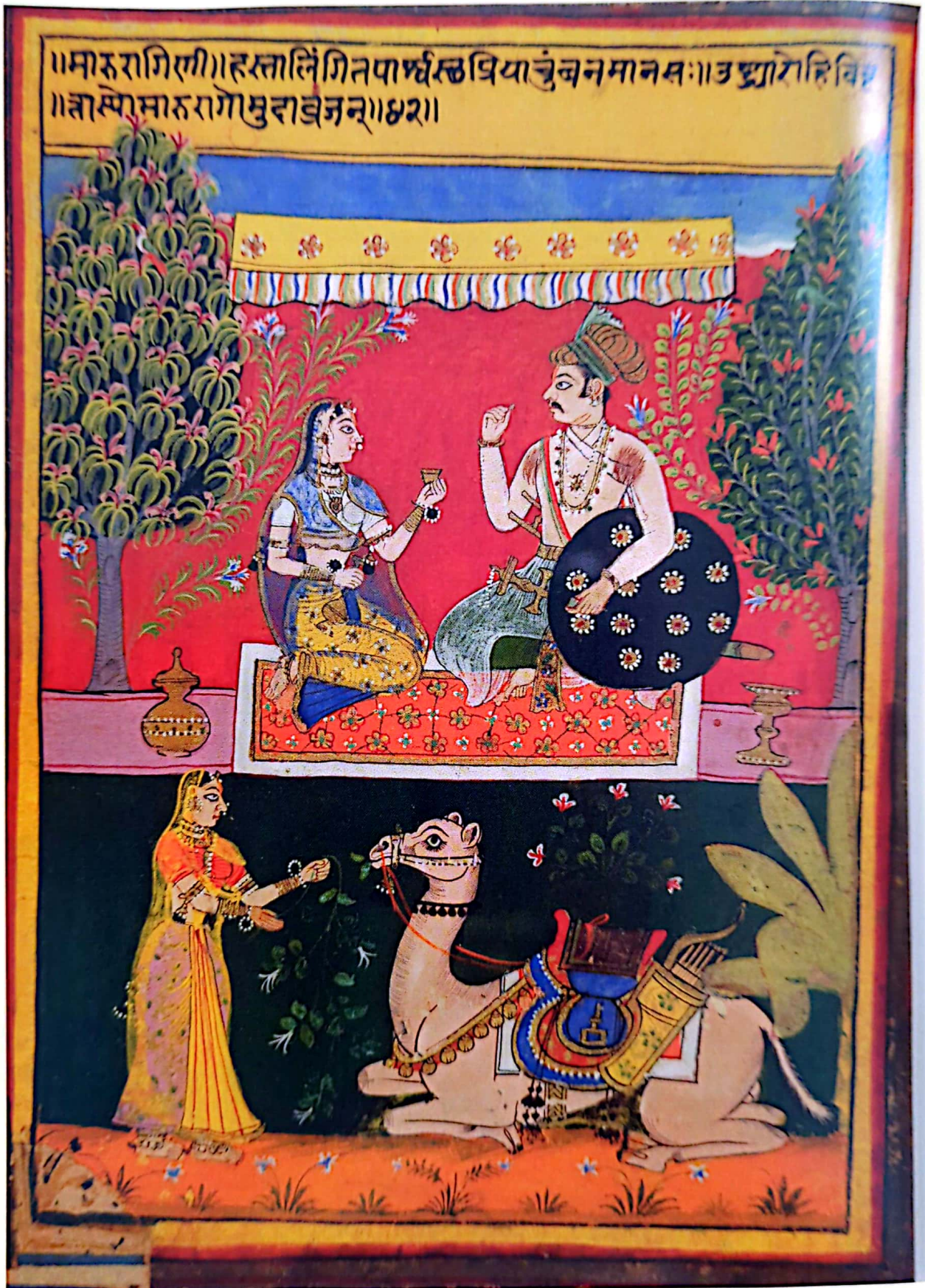
Translation: Embracing with his arm the beloved besides him and desirous of kissing her, mounted on the camel with the face turned around, such is Māru rāga which has been exemplified.

The *chitrapada* and the *chitra* do not construe (pl. 41.4). This verse seems to have been composed for the visual imagery seen in earlier paintings of rāga Māru. In the paintings of Nisardi and Sahibdin, Ḍholā and Māru are seated on a camel and Ḍholā's face is turned towards Māru.

The *rāgachitra* has a rectangular format. It is divided into two halves and enclosed by a mustard yellow border. The upper half of the painting depicts a man and a woman, seated

* *Rāgomudāvrajan* has been emended to *rāgamudāharan*.





41.4 Māru Rāgiṇī, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/9

with their legs folded on an orange mat with a floral print arranged in a lozenge pattern, facing each other. There is a flowering tree on either side, a water pot is kept to the left and a *pikadāna* or spittoon is placed towards the right. The lady holds a wine flask and offers a cup of wine to the man. He holds a shield and sword under his left arm and has a betel leaf in his right hand.

The lady is dressed in the finery befitting a royal lady. She wears profuse jewellery of gold and pearls and has a *kundana* necklace around her neck. Her *borlā* (forehead ornament), earrings, nose-ring and armlets are of gold and pearl while her bangles and anklets are of gold. Her *oḍhani* is bright blue and diaphanous with a delicate gold border and her lower garment is a bright yellow in contrast. It has white dots arranged in floral patterns.

The man wears a turban with fine lines in red and green with gold highlights, a diaphanous white *jāmā* and a green pyjama. Attention has been given to the folds of the cloth of the *jāmā* around the arms and below the waist. He is also adorned with jewellery befitting a person from a royal house. He wears earrings with pearl beads and two long necklaces. One appears to be a pearl necklace with possibly a *navaratna* (nine gems) pendant. The other is a string of pearls, emeralds and rubies. He wears heavy gold *kaḍās* and has a thick gold belt around his waist. The artist has placed customary sweat patches near his underarms. He carries a sword and a shield embellished with gold and pearls.

This half of the painting is further divided into three horizontal strips, the sky is blue, the middle ground is the typical Mewari red and the foreground is *pyāzī* pink. There is a yellow canopy above the two figures, seemingly tied to the trees on either side. This canopy indicates that the couple seated are a royal couple.

The lower half of the painting has a very unusual scene depicted. There is a woman standing to the left of the composition, dressed in royal finery like that of the lady described above. There is a beautifully adorned camel seated before her. It has an elaborate nose halter that has white beads strung into a black string. There is a bright blue and red saddle on its back and a black necklace with pompoms tied around its neck. An ornament attached to the saddle is adorned with bells. A quiver holding a bow and arrows is attached to the saddle. A great deal of attention has been paid to the form of the camel. It has large limpid eyes, a well-balanced face and pointed ears. The details of its nostrils, the undulations of its face have been shown with the help of fine lines in black. The neck curves are in S-shape and there are delicate lines along the curves demonstrating the folds of skin. The short bushy tail has been carefully and realistically delineated each hair indicated with fine black lines.

This scene is divided horizontally into two parts. The lower part or foreground is a thin strip of bright orange, indicating sand. It depicts tufts of green leaves and white and blue flowers. The upper part is dark green and there is a flowering bush painted in here as well, indicating that it is not the sky. The action takes place in this dark green portion. This scene stands out because of the actions of the lady depicted in it. She holds vines of fresh leaves that she feeds to the camel. This is a very unusual thing for a lady of royal lineage to be doing.

In fact, the entire depiction of *rāga Māru* is very uncommon in that it doesn't follow the favoured formula of depicting a couple travelling through the desert on a camel. The artist has instead chosen to take two completely different aspects of the story of *Ḍholā-Māru*. The



upper portion shows Dholā, having forgotten all about Māru, spending time with his second wife Rewā. She is offering him wine, alluding to the version of the story where she gave him a potent drugged mixture every night to prevent him from remembering anything about Māru.

According to the story, forlorn and depressed Māru, would cry her woes to anyone who was available to listen and ask them to take messages to her groom Dholā. She sent emissaries in many forms, including a parrot, who were all intercepted by Rewā. The camel, according to the story, was given in Māru's dowry, so lived in Narwan village but used to fly to Poongal village every night to feed. One does not come across any version of the tale where Māru met the camel before Dholā arrived to get her or used it as an emissary; however, the artist seems to have combined these two aspects of the story in this depiction.

The important thing is that in this unusual depiction of rāga Māru, both of Dholā's wives are portrayed, possibly at the same time, but in different places. The conniving Rewā is shown indulging in her trickery while the abandoned Māru is depicted forsaken and alone, with the loyal camel for her company, perhaps narrating her grief to it while feeding it. The camel has been delineated with as much care as the rest of the characters indicating that it is an integral part of the story. The artist has deliberately shown the four main characters of the story in this painting, departing from the tried and tested formula, to bring in variety and a new perspective into the depiction.

ENDNOTES

1. OC Ganguli, *Rāgas & Rāgiṇīs A Pictorial & Iconographic Study of Indian Musical Modes Based on Original Sources* vol. 2 (Calcutta: Kumar Printers, 1966), 16. Dr. V.S. Agarwal has dated this to 1605 CE.
2. *Garuḍa Purāṇa*, edited by Ramtej Pandey (Varanasi: Chowkhamba Vidyabhavan, 2005), 117.1.



Mālavakaiśika



Mālavakaiśika is an ancient *grāmarāga* and is known from atleast the 7th century CE. It is referred to in the *BD* which says that it had eight *bhāṣās*.¹ The *AP* in the 12th century treats Mālavakaiśika as derived from Śrī.² However, from the description in the *SRT*, it is clear that it had the status of a *grāmarāga* as it is said to be derived from Kaisikī *jāti*. The *SRT* says that it was to be used in *vīra*, *raudra*, *adbhuta* and *vipralambha śṛṅgāra* rasas. It was sung in the last quarter of the day in winter for the endearment of Viṣṇu.³ The *SR* also describes this rāga in its chapter on *grāmarāgas* and says that is born of the Kaisikī *jāti*.⁴ The description follows that of the *SRT*. The *SPS* treats Mālavakaiśikī as a *bhāṣā* of Śrī rāga.⁵ The *rāgadhyāna* describes Mālavakaiśikī as fair, with a curlew for a vehicle and with red garments.⁶

Early secular iconography is seen in the Bharat Kala Bhavan painting of Mālavakaiśika.

Bharat Kala Bhavan Text:

मालवराग
विलासिनीचामरचालनेन
लसति लोलितहेमपीठेन ।
गान्धर्वराट् कान्त्याद्या
श्रीमालवकैशिकाख्यः ।।

Mālavarāga

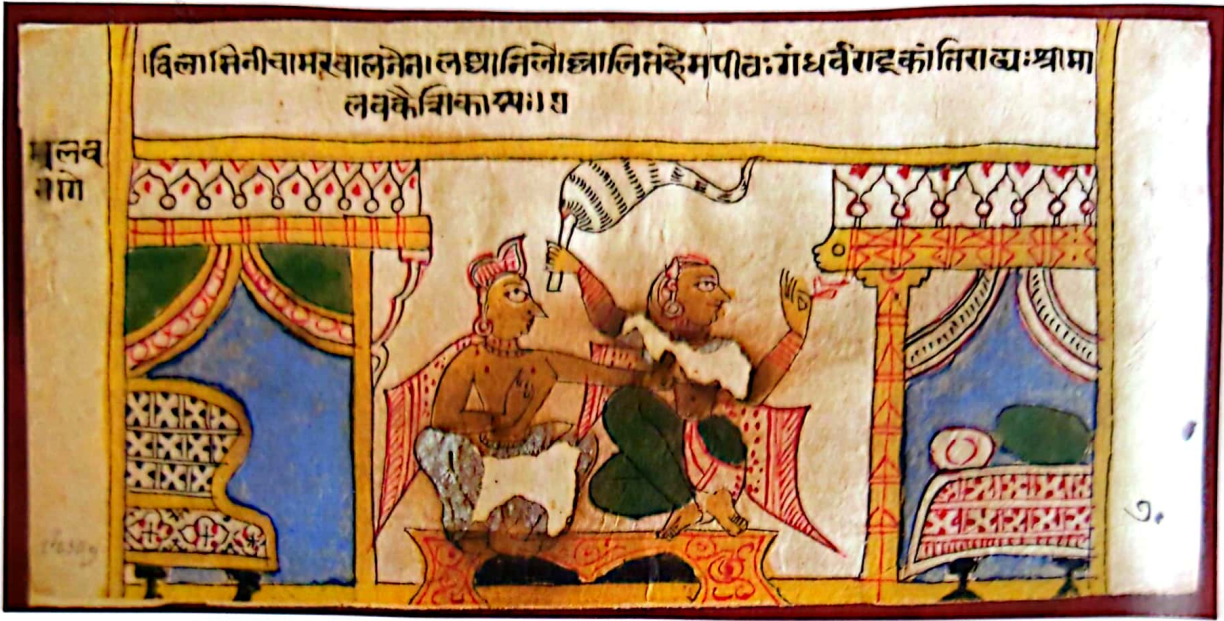
Vilāsinichāmarachālanena

Lasatī lolitahemapīṭhena[†] ।

* *Lasati* has both the senses, viz. of shining or flashing and also sporting, frolicking.

† The second line has been edited to construe a proper meaning.





42.1 Mālava Rāga, c. 1575 CE, Mewar, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/10

Gāndharvarāṭ kāntyādyā
Śrīmālavakaiśikākhyāṇa ||

There are scribal errors in this verse as also the metre, which is irregular. The first two *pādas* seem to be *Upajāti*, while the latter two seem akin to *Anuṣṭupa*.

Translation: With the waving of the flywhisk of the damsel and by rocking the golden seat as also by (his own) splendor etc, shines the Gāndharvarāṭ or king of celestial musicians called Śrī Mālavakaiśika.

In the *rāgachitra*, the Gāndharvarāṭ is seen on a *hemapīṭha* or gold stool (pl. 42.1). It is strange, however, that the *chāmaradhārīṇī* is also seated along with him and he is fondling her breasts. The beaked noses, swelling torso of the man, the torturous disposition of the limbs of the woman and starched fluttering scarves of both are strongly reminiscent of the West Indian tradition. The protagonists are flanked by chambers on both sides which are rendered in a two-dimensional manner. A lion-head depicted in a stylized manner appears to be jutting out of the eaves of the right chamber. A serpentine bracket supports the eaves of the left chamber.

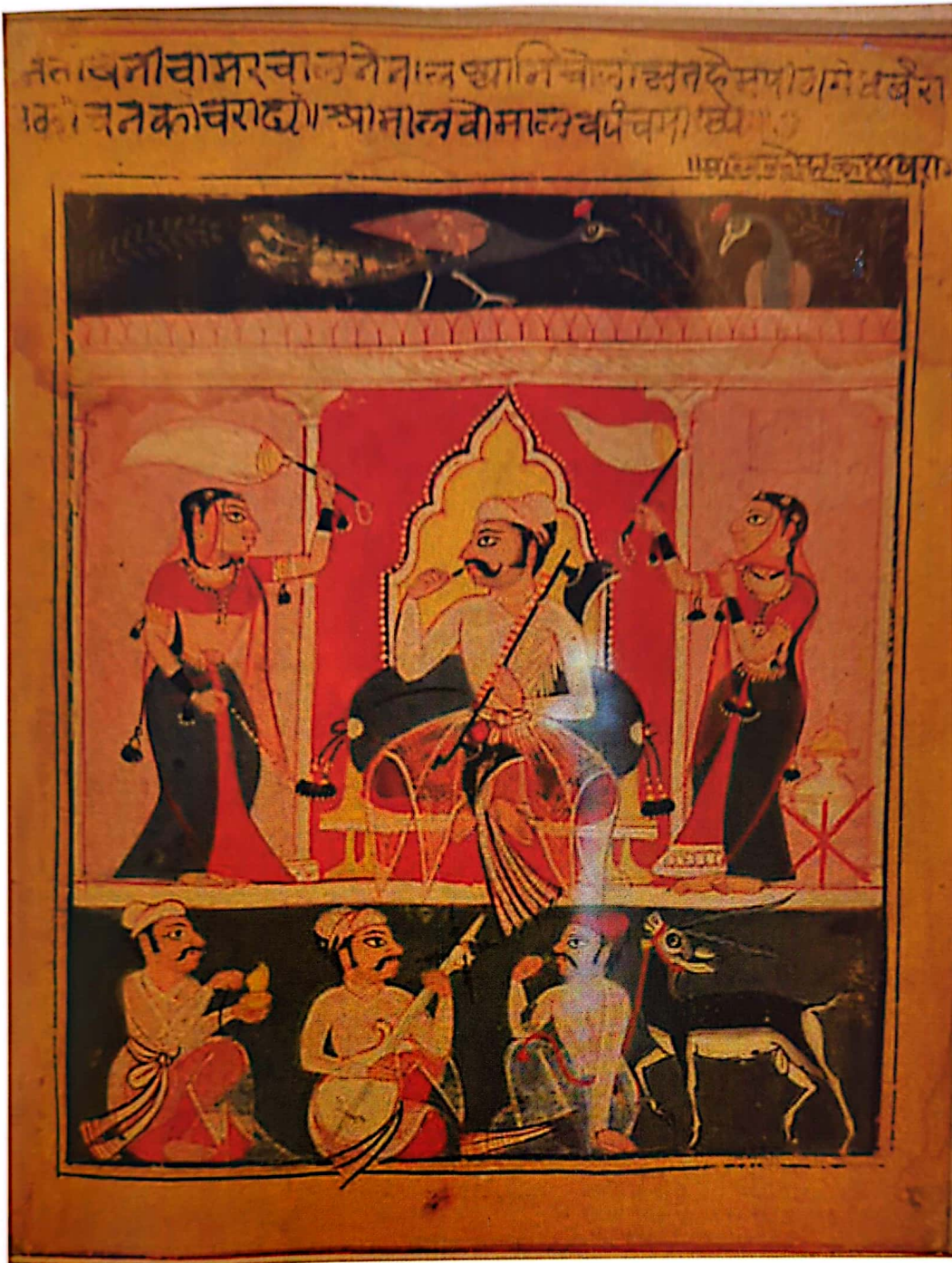
Mālavakaiśika *rāgachitra* from the Chawand series of 1605 CE has a similar *chitrapada*.

Chawand Text:

मालकोसपुरुषरागः
नितम्बिनीचामरचालनेन
लसन्निचोलासनहेमपीठे

* *Kantirādyah* has been emended to *kāntyādyā*.





42.2 *Mālakośa Rāga*, c. 1605 CE, Chawand, Bharat Kala Bhavan, Varanasi, Accession no. BKB9070/7

गान्धर्वराट् कञ्चनकाञ्च्याद्या
श्रीमालवमालवपञ्चमाख्यः ।।

Mālakośapuruṣarāgaḥ
Nitambinīchāmarachālanena
Lasannicholāsanahemapīṭhe |
Gāndharvarāṭ kañchanakāñchyādyā
Śrīmālavamālavapañchamākhyah ।।



The metre is *Upajāti*.

Translation: With the fair-hipped damsel waving the flywhisk, shining or resplendent (seated) on the counterpane of the golden stool, and by the golden girdle etc, the Gāndharvarāṭ (king of celestial musicians) is Śrī Mālava, who is called the fifth of the Mālava.

The *rāgachitra* has a mustard border around the painting (pl. 42.2). The *chitrapāda* or the verse of the painting is inscribed on the top. The painted area itself is divided into three registers. The broad, central register depicts the Gāndharvarāṭ seated on a golden throne. He has prominent whiskers and moustaches and a heavy jaw as is usual in the Chawand series. He wears a fine, white *chākadāra jāmā*, typical of the Akbari period and holds a *vīṇā* in his hands. He is flanked by two women who wave the flywhisk (*chāmara*). The scene is set in a palace shown in a minimalistic fashion. In the upper register, two peacocks are perched on the palace roof, a view very common in Rajasthan. The lower register shows an animal, an antelope here, typical of the Chawand series. Perhaps this was a legacy of the earlier *rāgadhyānas* where an animal was always mentioned as a *vāhana*. The animal does not match here but is, perhaps, a vestige of that tradition. Musicians, possibly celestial ones (Gāndharvas), holding castanets and a lute are also seen in the lower register.

The Gem Palace series has the following verse.

Gem Palace Text:

मालवकौशिकरागः*
नितम्बिनीचामरचालनेन
युक्तो नवलसत्हेमपीठेन† ।
गान्धर्वराट् कञ्चनकाञ्च्याद्या
श्रीमालवमालवपञ्चमाख्यः ।।

Mālavakauśikarāgaḥ
Nitambinīchāmarachālanena
Yukto navalasathemapīṭhena |
Gāndharvarāṭ kañchanakāñchyādyā
Śrīmālavamālavapañchamākhyah ||

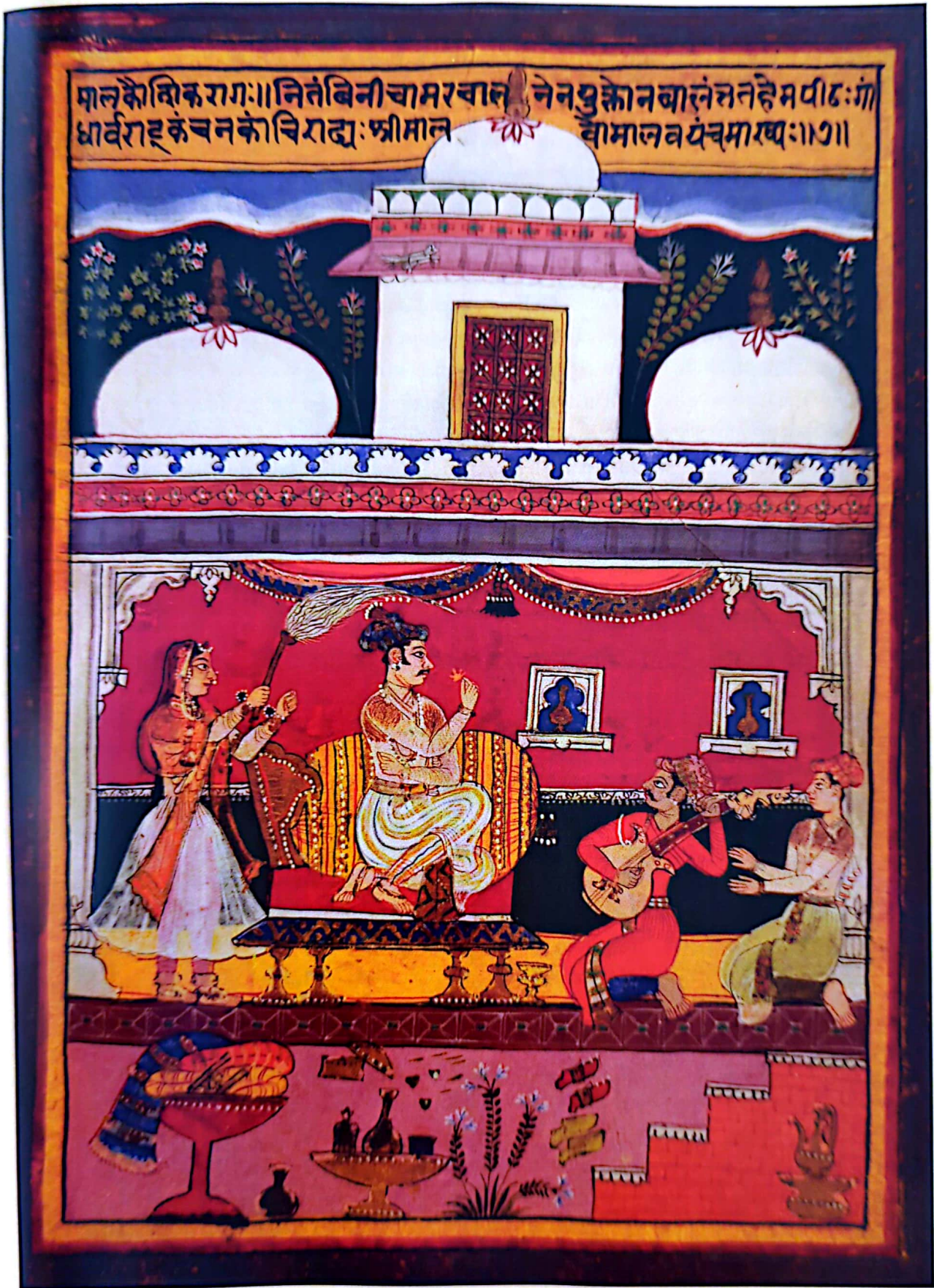
The metre is *Upajāti*.

Translation: Being (accompanied) by the fair-hipped damsel waving the fly-whisk, endowed with the new, shining, gold stool, and by the golden girdle etc, the Gāndharvarāṭ (king of celestial musicians) is Śrī Mālava, who is called the fifth of the Mālava.

* *Mālakauśika* has been emended to *mālavakauśika*.

† Because of *yuktaḥ*, *pīṭha* will be in the Instrumental case, not Nominative.





42.3 Mālavakāśīkā Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no. 50.354/2

In the *rāgachitra*, the pictorial space is divided into three registers as usual (pl. 42.3). The central, broad register depicts a single room vignette. It depicts the Gāndharvarāṭ seated on a pedestal covered with a red cloth. He sits against a large, yellow, striped bolster. He wears a diaphanous white *jāmā* and striped yellow and blue pyjamas. The fly-whisk bearer stands behind him waving the fly-whisk. She wears a diaphanous white *jāmā*, pink pyjamas and an orange brown *oḍhanī* over her head. Two musicians sit on the ground in front of the Gāndharvarāṭ, one playing a stringed instrument and the other giving the *tāla* or rhythm by clapping his hands. The foreground depicts the steps leading up to the room and the usual paraphernalia like the *pāna-dāna* (betel-box), bottles of wine etc. Two pairs of slippers left outside indicate the two outsiders (the musicians) who have come into the palace. The upper register shows two domes flanking a low-domed chamber. A squirrel scrambles along the eaves. The dome and its finial cut across the top-most register, that of the *chitrapada* or the text of the painting. The night-sky is shown as indicated by the *SR*.

This *rāgachitra* has much in common with that of *rāga Śrī* (pl. 28.3). The central portion of both the *rāgachitras* depict a single-room vignette with a king being entertained by two musicians. In *Śrī*, he faces the left and is accompanied by a consort. In *Mālavakaiśika*, he faces the right and is without a consort. Both have the *chāmaradhāriṇī* or fly-whisk bearer standing behind them. The only difference is that of the style of dress. In *Śrī rāgachitra*, she wears a Rajput dress and in *Mālavakaiśika*, she wears a Mughal dress. The wall of the rooms in both is red with a dark green dado below. Wine-niches are seen in both the paintings, but a window is also seen in the *Śrī rāgachitra*.

Mālavakaiśika appears to have originated from Malwa or central India. The original *rāga* was probably *Mālava*. *Kaiśika*, which is added to it means 'fine as a hair' according to Abhinavagupta. There appear to have been varieties of *Mālavakaiśika* with slightly differing iconographies. The *rāgachitras* discussed here are of the fifth *rāga* *Mālavakauiśika*. We are to infer that at least three varieties of *Mālavakauiśika* seem to have been sung. At present, the *rāga* is sung as *Mālakaunsa*. It is, however, not known which of the former variety it is. Even now, this *rāga* is sung in the evening.

ENDNOTES

1. *BD*, pp.105,106.
2. *AP*, 238.16.
3. *SRT*, II.2.70-73.
4. *SR*, 2.*Grāmarāgādīparīkṣaṇam*. 464-476.
5. *SPS*, 3.79.
6. *Ibid.*, 3.82.



Naṭanārāyaṇa



There is no mention of rāga Naṭanārāyaṇa in early musicological texts like *BD* of Mataṅga and *BB* of Nānyadeva. It had perhaps developed sometime before the 12th century as a principal rāga which had evolved to have been codified into a text. It is possible that melodies were sung to Harihara which became a part of Naṭanārāyaṇa imagery too. We do not find iconographic or textual reference until 12th century CE except for the text *AP* wherein we suddenly find a reference to the rāga Naṭanārāyaṇa.¹ It is one of the earliest texts to mention the six principal rāgas. The representation of the rāgas in the Jain *Kalpasūtra* in the 15th century, then becomes an early visual representation of the rāga Naṭanārāyaṇa. The *SR* gives one of its earliest *rāgadhyānas* based on the iconography of Viṣṇu. It is as follows, “Blue (dark) complexioned, four-armed like another Nārāyaṇa with conch-shell, discus, mace and *vīṇā* in hands, his vehicle is that of Garuḍa; some believe that this is the view for this deity by Mataṅga.”²

Because of the name Nārāyaṇa suffixed to it, the iconography of Viṣṇu is adhered to this rāga. One notices that it is based solely on the visual form of Viṣṇu and not a composite form of Harihara.

The *dhyāna* of *RK* too says, “With his dusky body charming as a fresh lotus the splendour of the eyes like a blooming lotus, four-armed and by holding the conch-shell, mace, wheel (discus?) and lotus, he ever shines as Nārāyaṇa.”³

The Viṣṇu iconography is carried on in the 17th century. However, we see in the *RV* that the word ‘*naṭa*’ meaning an ‘actor’ or ‘dancer’ has been taken into cognizance and the textual iconography been developed accordingly. “With a body like that of a blue lotus, with the border (of the garment) of yellow silk, with gems throbbing in the crown, Naṭanārāyaṇa may dance happily with beautiful earrings (swinging) high.”⁴



The iconography of a dancing Viṣṇu analogous to that of dancing Śiva has been evolved. It is, therefore, quite surprising to find quite a secular iconography for the Gem Palace *rāgachitra*.

Gem Palace Text:

नटनारायणरागिणी-
निधाय वीणां लयसावधानः
संनादयन् केकि लसत्कदम्बे ।
श्यामो युवत्वा कुचसक्तहस्तो
नारायणोऽयं नटपूर्वकश्च ॥*

Naṭanārāyaṇarāgiṇī
Nidhāya vīṇām layasāvadhānaḥ
Samnādayan keki lasatkadambe ।
Śyāmo yuvatvā kuchaśaktahasto
Nārāyaṇo'yaṁ naṭapūrvakaścha ॥

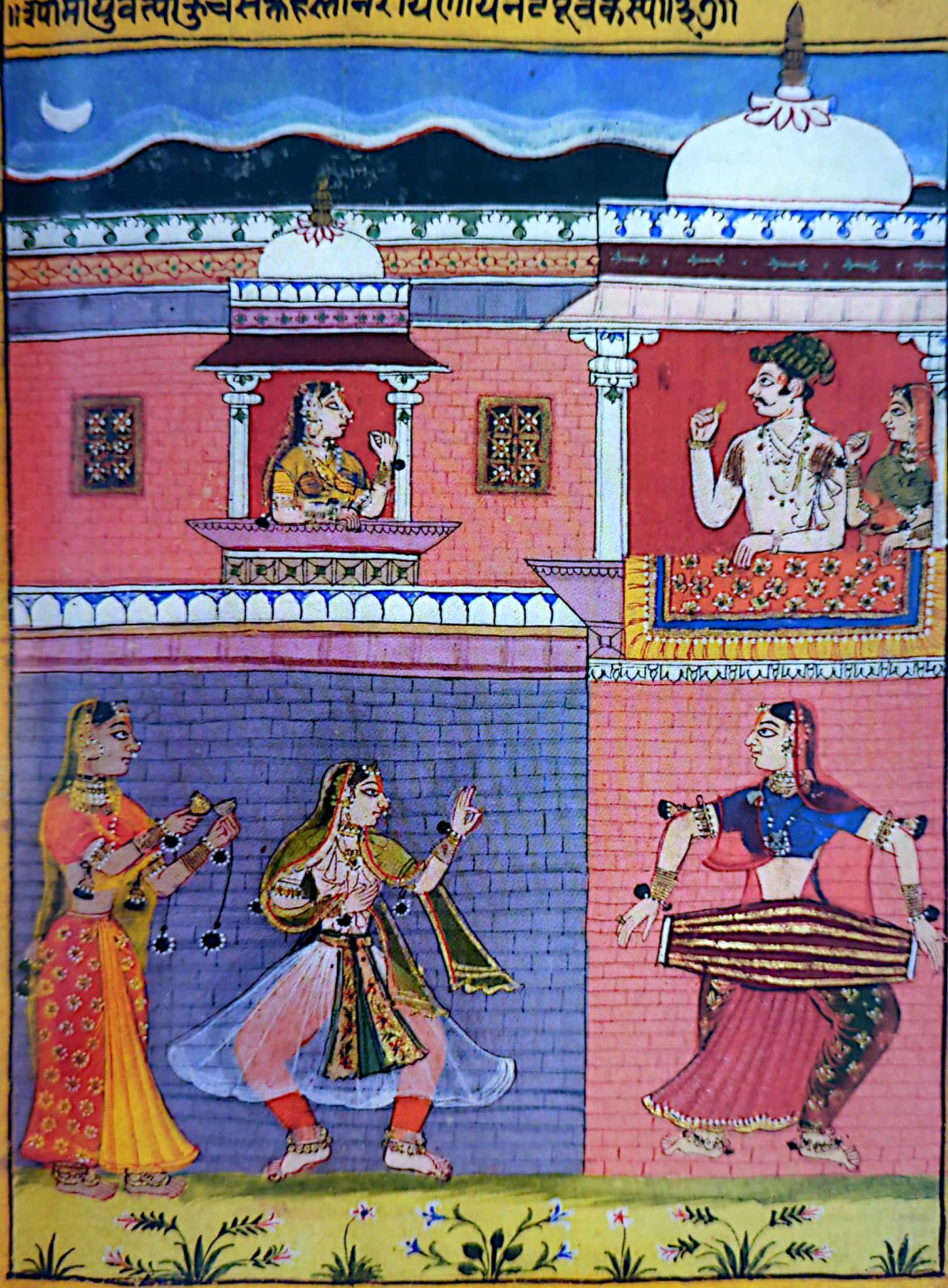
The metre is *Upajāti*.

Translation: Holding (lit. 'placing') the *vīṇā*, careful about the rhythm, singing a tune to the peacock-adorned Kadamba tree, dark complexioned, with his hand attached to the breast of a young woman, he is Nārāyaṇa with Naṭa prefixed.

Both the textual iconography and visual image emphasize the '*naṭa*' (dance) part and not the Nārāyaṇa (pl. 43.1). The protagonists are either aristocrats or actors and there is no presence of Viṣṇu indicated. A palace façade is seen, divided into the upper floor and balconies and a lower part which abuts the garden. On a large *jharokhā* window to the top right is seen a royal couple engaged in viewing a dance-music performance below in a garden. This seems to be the king's harem; one may see another lady, a subordinate queen or mistress who is also involved in viewing the performance. There are three performers below, one playing the cymbals, another the *mṛdaṅga* or drum and in the centre is the main actor performing, it seems, *nr̥tya*, *nr̥ṭṭa* and *gīta*. *Nr̥tya* is *abhinaya* or expressive acting, with emotive and evocative facial and hand gesture accompanied by singing. The type of percussion instruments which accompanies the singing to mark time here is the *ghana vādya* or idiophonic, viz. the *tāla* or cymbals. There are also pieces of *nr̥ṭṭa* in between, i.e. pure dance or just foot-work or skillful hand-foot movements. These are accompanied here by the other precession instrument, the membranophonic or *avanaddha vādya*. This is capable of a variety of sounds to accompany the various sorts of foot movements. The *vīṇā* mentioned in the text is not seen in the painting. It is only then that the name Naṭanārāyaṇa would seem logical. Otherwise there is nothing to indicate the presence of the deity here. In fact, the dancing-singing figure in the centre (possibly as Nārāyaṇa) is possibly a man, dressed as a woman.



॥नटनारायणरागिणी॥निधायवीणांलयसावधानःसेनादयन्केकिलसकदंबे
॥शामेयुवत्याकुचसक्तहस्तोनरायणोयनदृश्वकस्य॥३॥



43.1 Naṭanārāyaṇa Rāga, c. 1640 CE, Mewar, Gem Palace Series, National Museum, New Delhi, Accession no.50.354/16



43.2 Naṭanārāyaṇa Rāga, c. 18th century CE, Kangra, National Museum, New Delhi, Accession no.87.1224

Naṭanārāyaṇa is a composite form of Śiva and Nārāyaṇa. More than a century later, a Kangra painting from the National Museum Collection shows this rāga in a very different manner (pl. 43.2). The 'rāgaputra' Naṭanārāyaṇa is shown as a syncretic image of Śiva and Nārāyaṇa. Naṭa is understood as Naṭeśa Śiva and Nārāyaṇa as Hari, this is evident enough. In fact, while images of Harihara are commonly seen in sculptures, it is rare, if not unique, to find a mention in the repertoire of the *rāgachitra*. Even religious paintings may be seen but it is quite unique to find *rāgachitra* of this composite form. This raises questions whether these were melodies or *stutis* sung for the composite form.

The image is divided vertically into two neat halves, on the proper left is dark complexioned Viṣṇu, and the proper right is a fair complexioned Śiva. Viṣṇu is clad in *pitāmbara* (yellow silk) *dhoti* and Śiva is clad in a tiger skin.

The *Devatāmūrtiprakaraṇa* mentions the visual representation of Harihara images:

कार्योहरिहरश्चापिदक्षिणाद्धैसदाशिवः।

वामाद्धै च हृषीकेशः श्वेतनीलाकृती क्रमात्।⁵

Translation: The composite form of Harihara should be made thus, on the right hand should be Sadāśiva and on the left hand should be Ṛṣikeśa, in white and blue form respectively.

The tiara is also differently fashioned into a composite tiara, *kirīṭa mukuṭa* and *jaṭāmukuṭa*. The *kirīṭa mukuṭa* is embellished with gems in a three pronged crown, common in the Himalayan region. The *jaṭāmukuṭa*, with a crescent moon, looks more like a turban, tilted and askew. A prominent third eye on the forehead is also visible, the facial features are serene and calm. A *kañṭhī mālā* and Vaiṣṇavite marks can be seen on Nārāyaṇa's arms, he holds a lotus and gem studded golden mace in his hands. Śiva's four attributes are skillfully delineated in two hands, he is holding a trident, *ḍamaru*, *kamaṇḍalu* and *pātra*. There is also a snake around his neck.

The composite figure of Naṭanārāyaṇa stands firmly on a lotus. Their *vāhanas*, Nandi on the proper right and Garuḍa on the proper left are also prominently placed on either side. With flowering trees and bushes, the rolling green hills of the Kangra hills form the background to the painting. The entire painting is set in the typical style of red Kangra border.

What we perceive in the Mewar *rāgachitra* is a corrupt form wherein the Naṭeśa aspect has been modified into a Naṭa or dance aspect. The visual representation in Mewar is more secular and away from iconographic accuracy. The form of the deity has been raised from textual, religious or devotional genre to a more popular diction and reference. One may also understand this shift through the prominence of Vaiṣṇava practices in the regions of Rajasthan and Gujarat, which can be a pertinent factor in suppressing the visual representation of the Naṭeśa Śiva aspect. Whereas, in the Himalayas, due to the strong presence of Śaiva and Śākta cult, the Kangra *rāgachitra* presents a clear and more syncretic form of this aspect.



ENDNOTES

1. श्रीरागश्च वसन्तश्च पञ्चमो भैरवस्तथा ।
मेघरागश्च विज्ञेयः षष्ठो नटनरायणः ।। *AP*, 238.15.
2. नीलवर्णश्चतुर्बाहूनायण इवापरः ।
शङ्खचक्रगदावीणाकरो गरुडवाहनः ।।
मन्यते कैश्चिदेवायममतङ्गमतस्थितैः ।। *SR*, II.2. *Ragāṅgopāṅgaparīkṣaṇam*.2.62.
3. नव्याम्बुदश्यामतनुर्मनोज्ञः प्रफुल्लपङ्केरूहलोचनश्रीः ।
चतुर्भुजः शङ्खगदारिपद्मैर्नारायणोऽसौ नितरां विभाति ।। *RK*, 2.150.
4. इन्दीवरतनुरञ्जलपीतदुकूलो मणिस्फुरन्मकुटः ।
नटनारायण उच्चैः कुण्डलललितो मुदा नृत्येत् ।।
नटनारायणः; मुदा हर्षेणोच्चैरतितरां नृत्येत् । कीदृक् ? इदीवरतनुः नीलोत्पलदलश्यामकायः; अञ्जन्ती
शोभमाने पीतदुकूले यस्य सः । मणिभिः स्फुरन्भासमानो मुकुटो यस्य सः । कुण्डलललितः ।। *RV*, 5.190.
5. *Devatāmūrtiprakaraṇa*, edited and translated by Shrikrishna Jugnu (New Delhi: New Bharatiya Book Corporation, 2003), 6.57.



Appendix

Architectural Edifices as Depicted in Mewar Miniature Painting



Rāgachitra folios of the Mewar School of Painting belonging to the Bharat Kala Bhavan Collection, Chawand Series of 1605 CE, Sahibdin's series and Gem Palace Collection present vignettes of architectural edifices rendered in a stylized manner. In order to aesthetically evaluate these edifices, it becomes imperative to analyse the generic make-up of Rajput architecture from the 15th to the 17th centuries. The scope of this analysis will primarily include residential buildings since these have been prolifically depicted in the above mentioned folios. Comparing the architectural edifices depicted in these folios with those of contemporary palaces and fortresses of Mewar will be fruitful in establishing links between the represented and the actual structures.

Interiors of palaces and mansions have been depicted in the series mentioned above. Their rendition is squat, two-dimensional and archaic in the Bharat Kala Bhavan folios since these belong to an earlier period. The inner as well as outer chambers have been articulated in a two-dimensional manner in the Chawand folios as well, but these exhibit a certain degree of sophistication when compared to the Bharat Kala Bhavan folios. In the paintings of Sahibdin and the Gem Palace folios, the depiction is comparatively refined in terms of both structure and ornament. A conscious effort has been made to depict the three-dimensionality of structures in a few of the Gem Palace folios, viz. *rāgachitras* Megha, Nandabhairavī, Vibhāsa etc.

These inner chambers depicted were apparently located on the upper storeys of the palace and approached by steep staircases. The depiction of steps in the foreground of many of the Gem Palace folios indicates elevated palace chambers. These chambers appear to be arranged in an irregular manner, often piled on top of each other (pl. 1) as is reflected in Megha and often connected by passageways (pl. 2) as seen in Velāvalī, both belonging to the





1. Vertical arrangement of storeys, eastern façade of the City Palace Complex, c. 16th-17th century CE, Udaipur



2. Detail of passageway with a jharokhā, Nila Mahal, southern side of Mor Chowk, mid 18th century CE, City Palace Complex, Udaipur



3. Columns with corbel capitals, Haldighati kaksh, 1567-72 CE, City Palace Complex, Udaipur



4. Arch with spearhead fringe, Badal Mahal Darwaza, c. late 15th century CE, Chanderi, Madhya Pradesh

Gem Palace Series. This is because the plan and layout of these palaces was to a large extent asymmetrical, since they were built over a period of time, sometimes spanning centuries and reflected the distinctive tastes of their many patrons. The columns of these colonnades appear to be prototypes of early temple columns (pl. 3).

A conspicuous element in the Chawand *rāgachitra* folios is the height of the inner chambers on the lower tier which the artist manages to achieve by employing soaring slender columns with corbel capitals as seen in *Mālavakośa*, *Mālavaśrī*, *Soraṭhī*, *Dīpaka*, *Śrī* and *Vibhāsa*. An elevated chamber is depicted in *Khambhāvati*, attested by the presence of a peacock perched on top and by a flight of steps in the bottom right corner.

The arches seen in the Chawand *rāgachitra* folios appear to be of the ornamental variety. A lotus bud fringe on the intrados of the arch can be seen in *Varāṭī*. A similar pattern can be seen in the lotus-bud fringe ornament on the intrados of the main arch of Buland Darwaza, built in 1601 by the Mughal emperor Akbar at Fatehpur Sikri. A variant of this, i.e. the spearhead





5. Split arch with five cusps, Chandra Mahal, 1620-28 CE, City Palace Complex, Udaipur



6. Door with cusped arch, Darikhana ka Pol, c. 17th century CE, eastern façade of the City Palace Complex, Udaipur

fringe can be seen decorating the intrados of the upper arch of the Badal Mahal Darwaza, Chanderi (pl. 4), a late 15th century structure. Another type is the cusped arch which can be seen in Mālavakośa.

Arches depicted in the Gem Palace and Sahibdin's *rāgachitras* also appear to be of the ornamental variety. These include the split arch which can be seen in Sahibdin's Madhumādhavī. In the Gem Palace, split arches are seen in Varāṭī and Guṇakarī. A variant of the split arch with cusps (pl. 5) can be seen at Chandra Mahal (1620-28 CE), in City Palace Complex, Udaipur. Also, multi-cusped arches on doors (pl. 6) as seen in Kāmōda and Varāṭī, are found at the City Palace Complex, Udaipur.

Trabeate structures with low domes can be seen in the Bharat Kala Bhavan folios, as for example in Nanda bhairavī and Vibhāsa. These are akin to the ones seen at Kumbhalagarh in the Nilakantha Mahadeva Temple (pl. 7). Ribbed domes are depicted in Sāraṅga, Vibhāsa, Kāmōda, and Gandhāra of the Bharat Kala Bhavan folios and Sorathī, Sāraṅga and Dīpaka of the Chawand *rāgachitra* folios. Ribbed domes can be seen in as early as the 15th century at Rāṇā Kumbhā's Palace at Chittor and in the 16th century at Kumbhalagarh, the latter having an interesting variant of the ribbed dome in which the ribs have been twisted (pl. 8). Ribbed domes become more common in the 17th century at Udaipur and can be seen at Maharana Karan Singh's Palace and the Badi Mahal (pl. 9), both located within the City Palace Complex. Vaulted roofs find ardent representation in the Gem Palace folios, frequently crowned with two or more lotus finials (pl. 10).

Pavilions and *jharokhās* form an integral part of Rajput architecture (pl. 10). Pavilions are depicted in a perfunctory manner in the Bharat Kala Bhavan folios, often surmounting the lower chamber. They appear as squat structures, lacking proportion and perspective. It seems that the artist may have done so to fit them in the horizontal picture plane. The pavilions

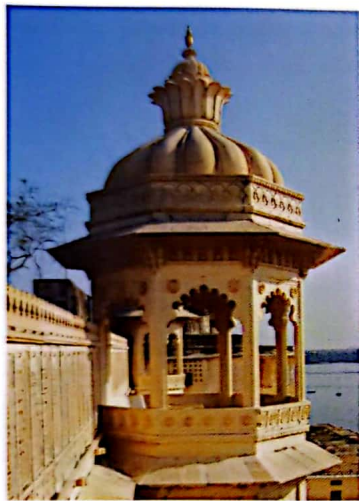




7. Low domes with lotus finials, Nilkantha Mahadeva Temple, c. mid 15th century, Kumbhalagarh, Mewar



8. Dome with twisted ribs, c. 16th century CE, Kumbhalagarh, Mewar



9. Octagonal Pavilion with ribbed dome, Badi Mahal, c.1699, City Palace Complex, Udaipur

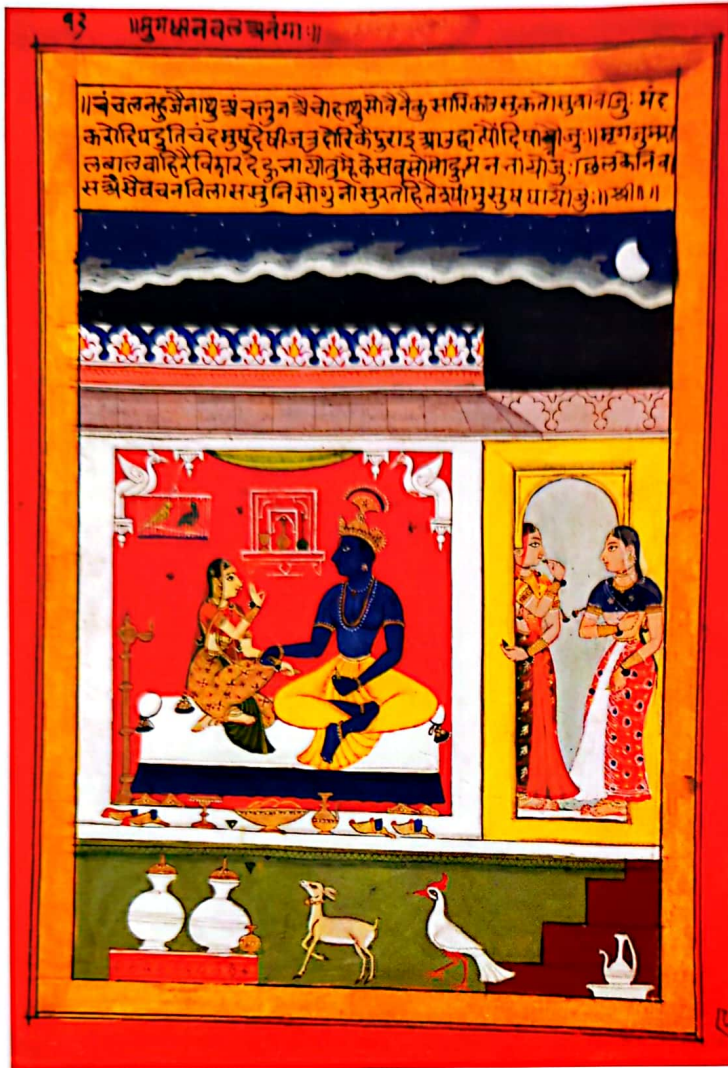


10. Vaulted roof, pavilions and jharokhās, c. 16th century CE, City Palace Complex, Udaipur

in Chawand *rāgachitra* folios are rendered in a similar squat manner with projecting eaves and low domes which are sometimes ribbed as can be seen in folios, viz. Vibhāsa, Varāṭī, Śrī, Sorāṭhī, Dīpaka and Khambhāvātī. In contrast, pavilions in the Gem Palace folios are rendered in a more sophisticated manner.

Oriel windows or *jharokhās* are ubiquitous features of Rajput architecture (pl. 11). They are seen both as independent members as for example in Sorāṭhī, Karṇāṭa etc of the Gem Palace collection and are often illustrated in Sahibdin's paintings as well. At times, they form an ensemble with balconies (pl. 10), as seen in the Gem Palace Vibhāsa folio. They appear to be raised on corbels, often assuming slender shapes, sometimes having bird and animal heads as their terminating members. At the City Palace Complex, Udaipur, elephant corbels (pl. 12) hold up the *jharokhā*-balcony ensembles on the eastern façade of the City Palace Complex and four geese corbels (pl. 13a) support the eaves of a *Chaumukha* pavillion located in the Zenana Mahal. Similar corbels can be seen in a *Rasikapriyā* folio of Sahibdin (pl. 13b). Also,





13b. Folio from the *Rasikapriyā*, attributed to Sahibdin, National Museum, New Delhi



14. Leaf corbels holding up the *jharokhās*, Nila Mahal, northern side of the Mor Chowk, c. mid 18th century CE, City Palace Complex, Udaipur

Shrines depicted in the Bharat Kala Bhavan folios, viz. Vibhāsa and Nandbhairavī, appear to be structures with low domes. A shrine depicted in Sāraṅga of the Chawand *rāgachitra* series is of the *latina* type with a ribbed-domed *maṇḍapa* preceding it. A shrine with a *śekhārī śikhara* can be seen in Devagandhāra of the Gem Palace Series where the artist has even painted a dormer window like opening, a characteristic which can be seen at the Vēdi Temple Complex, a mid 15th century temple at Kumbhalagarh (pl. 18). In the Gem Palace Toḍī and Kedāra, Nāgara type shrines, possibly of the *latina* variety can be discerned.

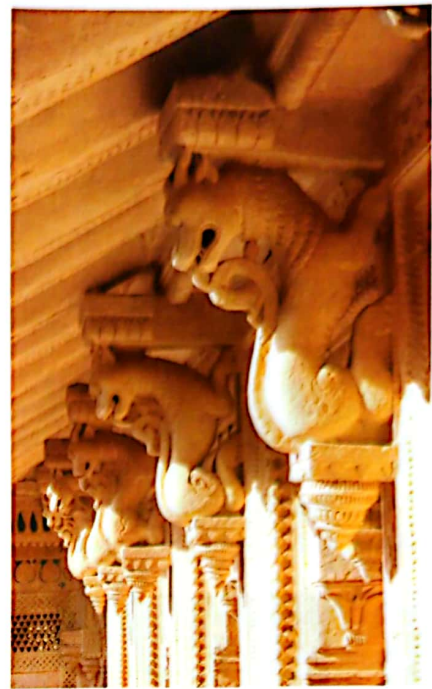
Gardens occupy the lower register in many of the Gem Palace folios, indicative of the outdoor environment. However, in both Kalyāṇa and Sorāṭhī, a full fledged depiction of gardens can be seen.

Regarding the ornamentation, façades depicted in the Gem Palace folios are embellished with stone friezes consisting mostly of battlement patterns of two types – one depicting





15. Serpentine corbels, Zenana Mahal, 1620-28 CE, City Palace Complex, Udaipur



16. Leonine corbels, Eastern Courtyard of the Gurjari Mahal, c.1439 CE, Man Mandir, Gwalior



17. Alternating projections and recesses, Eastern façade of the City Palace Complex, Udaipur



18. Śekhara śikhara, Veda Temple Complex, 1457 CE, Kumbhalagarh, Mewar

crenellations and the other depicting a series of stylized merlons. The former can be seen at Rānā Kumbhā's Palace at Kumbhalagarh (c.1457 CE) (pl. 19). The latter can be seen at the Chandra Mahal (c.1620-28 CE), Badi Mahal (c.1699 CE) and other structures in the City Palace Complex, Udaipur (pls. 20 & 21). Cornice embellishments composed of a series of merlons, rendered blue in colour in the *rāgachitra* folios of the Gem Palace Collection and those attributed to Sahibdin, are possibly indicative of glazed tile work. Both patterns together can be seen in the Zenana Mahal of the City Palace Complex, Udaipur (pl. 22).





19. Battlement crowning the topmost tier of Rana Kumbha's palace, c. mid 15th century CE Kumbhalagarh, Mewar



20. Detail of battlement, City Palace Complex, Udaipur



21. Detail of battlement pattern, Chandra Mahal, 1620-28 CE, City Palace Complex, Udaipur



22. Blue tiled merlons on the cornice of the Zenana Mahal, 1620-28 CE, City Palace Complex, Udaipur

In the Gem Palace folios, the aforementioned embellishments are ubiquitous. They can be seen either singly as in *Mālavagauḍa*, *Kāfi* etc. for the first type; *Dhanaśrī*, *Śrī*, *Guṇakarī* etc. for the second type; or both together in *Pañchama*, *Mālavakaiśika*, *Mālavaśrī*, *Soraṭhī*, *Megha* and *Bhairava*. An early representation of these architectural ornaments can be seen in the *Bharat Kala Bhavan* folios where they are rendered in an archaic manner.

A stylized floral pattern is seen on the plinth in the Gem Palace folios of *Pañchama*, *Varāṭī*, *Velāvalī*, *Megha*, *Guṇakarī* and *Lalita* and on the cornice in the folios *Vibhāsa*, *Soraṭhī* and *Dīpaka*. This floral pattern is depicted at the City Palace, Udaipur and can be seen in the *Badi Mahal* (pl. 23) built by Maharana Amar Singh II.

In Rajput residential architecture, each tier of the façade, beginning with the plinth is demarcated by the use of a moulding commonly referred to as *pīpala pattī* (pl. 24), with leaves akin to those of the *pīpala* (*Ficus religiosa*) tree. This moulding appears on the plinth of almost all the façades depicted in the Gem Palace folios.





23. Stylized floral pattern on the plinth of the balcony, Badi Mahal, 1699 CE, City Palace Complex, Udaipur



24. Steps with *pīpala pattī* motif, City Palace Complex, Udaipur



25. Plain Coffered door, Dilkhush Mahal, 1620-28 CE, City Palace Complex, Udaipur



26. Pink and blue coffered door, Kanch Ki Burj, 1620-28, City Palace Complex, Udaipur



27. Ivory coffered door, Moti Mahal, 1620-28 CE, City Palace Complex, Udaipur

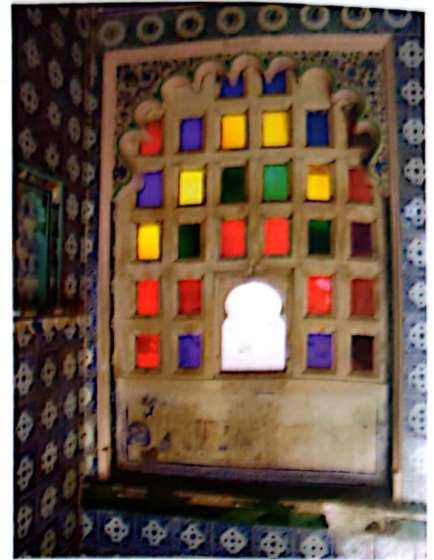
Coffered doors, both ornamented and plain are depicted in many of the Gem Palace folios. The ones seen in Vibhāsa, Dīpaka, Śrī, Bhairava and Mālavaśrī are ornamented while the ones in Mālavagaṇḍa are plain. In the Chawand folios, coffered doors can be seen in Dīpaka, Sorāṭhī, Mālavaśrī and Varāṭī, out of which the former three have the ornamented variety while the one seen in Varāṭī is plain. Similar doors are in-situ and on display at the City Palace Complex, Udaipur (pls. 25, 26 & 27).

Latticed windows and stained glass windows, seen at the City Palace, Udaipur (pls. 28 & 29), are depicted both in the Gem Palace folios and those of Sahibdin. Stained glass windows were probably made by dividing the space demarcated for the window into a number of squares and placing glass chips inside them. Another variant of this includes fitting chips of





28. Latticed windows, Maharana Karan Singh's Palace, 1620-28 CE, City Palace Complex, Udaipur



29. Stained glass windows with coloured chips, Chini Ki Chitrashali, c. 18th century CE, City Palace Complex, Udaipur



30. Stained glass latticed windows, Chandra Mahal, 1620-28 CE, City Palace Complex, Udaipur



31. Florettes flanking the jharokhās on the façade of Amar Mahal, 1597-1620 CE, City Palace Complex, Udaipur

coloured glass into stone screens with intricate floral and geometrical patterns (pl. 30). The latter have been rendered in a reductionist manner in the Gem Palace folios and made to match the coffered doors of the chambers.

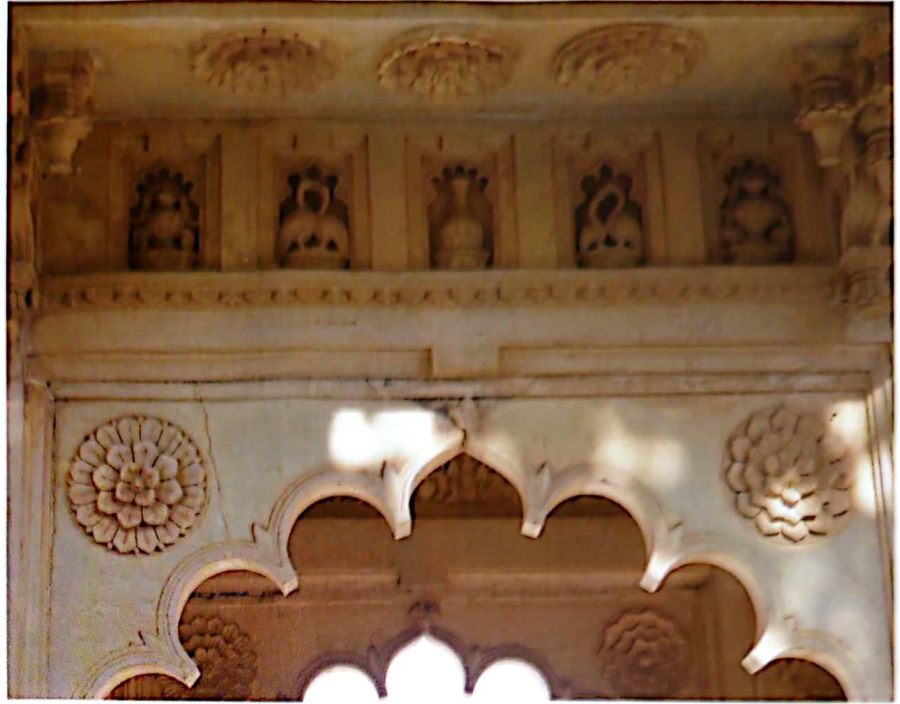
Embellishments in the form of tiled or painted florettes are rendered in the Gem Palace folios, viz. Madhumādhavī, Karṇāṭa, Velāvalī, Lalita, Bhairava and Sorathī. These are seen flanking the *jharokhās* on the eastern façade of the Amar Mahal (1597-1620 CE) in the City Palace Complex, Udaipur (pl. 31). A tiled florette (pl. 32) can be seen just below the Surya Gokhda which houses the sun emblem of the Mewar royal family at City Palace Complex, Udaipur.

Alcoves, both painted and engraved, occur frequently in both Indo-Islamic and Rajput residential architecture. These can be seen inside the chambers of the Chawand *rāgachitra*





32. Blue tiled florette, below Surya Gokhda, 17th Century CE, Eastern façade of the City Palace Complex, Udaipur



33. Engraved alcoves depicted above a cusped arch, Badi Mahal, 1699 CE, City Palace Complex, Udaipur

folios, the folios of Sahibdin and the Gem palace folios. A marble pavilion in the Badi Mahal, forming the topmost storey of the City Palace Complex, Udaipur, has alcoves in marble engraved with wine bottles and flower vases (pl. 33). A pavilion in the Jag Mandir, built by Maharana Karan Singh (1620-28 CE), is also embellished with similar alcoves (pl. 34). In the Bharat Kala Bhavan folios, viz. Dhanaśrī and Velāvalī, niches with wine bottles and related equipment appear to crown the chambers. These, it can be deduced, probably allude to painted alcoves and have been depicted in such a manner by the artist.

The walls of the chambers in the Gem Palace folios have painted floral scrolls executed in an extremely skilful manner, imparting an elegant look to the chamber interiors. Similar interiors can be seen at the City Palace Complex, Udaipur (pl. 35).



34. Pavilion with alcoves, 1620-28 CE, Jag Mandir, Udaipur





35. Painted room in the Surya Chaupal, 1620-28 CE, City Palace Complex, Udaipur



36. An awning on display at the City Palace Complex Museum, Udaipur

Awnings can be seen in many of the Bharat Kala Bhavan folios, viz. Dhanaśrī, Velāvalī, Bhairava, Lalita, Gauḍī, Bhairavī, Dīpaka, Rāmagiri, Kāmoda, Śrī, Khambhāvatī and Gandhāra. Out of the Gem Palace folios, a red coloured awning can be seen in Mālavaśrī. These awnings bear stylistic affinity to an awning on display at the City Palace Complex, Udaipur (pl. 36).

A recurrent motif in Gem Palace folios is the golden sun, the insignia of the Mewar Royal family. It is rendered in an animated manner with a human face. It is ensconced in the Surya Gokhda on the eastern façade of the City Palace Complex, Udaipur (pl. 32).



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